NEEDLECRAFT

The Home Arts MAGAZINE

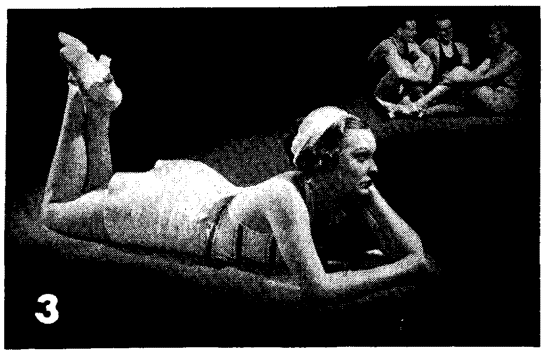
June 1934

Ten Cents

"It Could Happen to Any Woman!"

"We were breaking up, Ned and I, after two years. It was his decision to end our engagement, not mine. I simply couldn't understand it."

"Heartsick and worn out, I packed my bags for a stay at the seashore. New places, new faces would help me to forget."

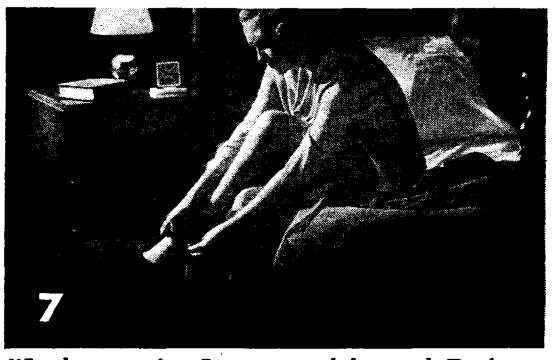


"There were loads of attractive people there —two men and a stunning girl particularly. But they didn't ask me to make it a foursome. I looked too sad, I guess."

"Later they did invite me to play golf. But they actually left me standing on the 18th green while they stalked off to the club for refreshments. I put it down to bad manners."

"That night I went to the hotel dance, determined to have a good time and forget Ned. But not one of the men asked me to dance. It was pretty galling."

"Hurt and humiliated, I flounced off to bed and tried to knit myself off to sleep. But sleep wouldn't come. My nerves were on edge."



"In desperation I got up and dressed. Perhaps a walk under the cool stars would soothe my ruffled feelings. The night was simply gorgeous."

"I sat on a little knoll near the water. Then I overheard this: 'Oh, the Crane girl is attractive enough. Lots of fun—but her breath is enough to make you shudder . . . '"

"Mortified and ashamed I hurried back to my apartment and gargled Listerine that very night. (Incidentally, there has never been a day since that I haven't used it.)"

"And what a difference it made! The following week at the hotel was one of the gayest I have ever had in my whole life. Dates? I had them to burn!"

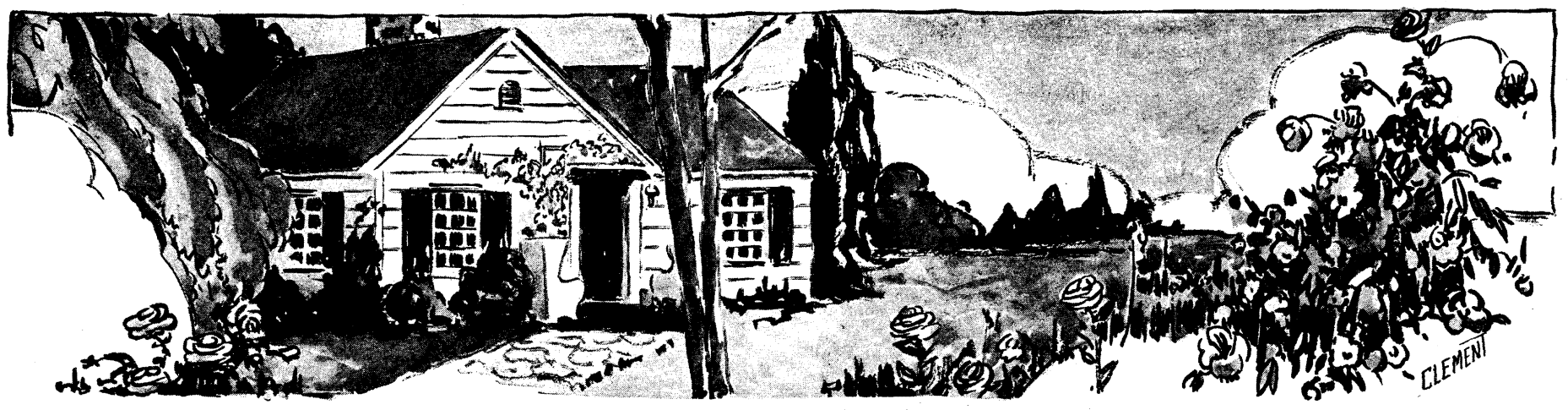
"When I got home I pocketed my pride and called Ned up. 'If you want to know how changed a girl can be,' I said, 'come up and see me sometime.' He did."

"We took up where we left off and it wasn't long before Ned's ring was back on my finger. I'm getting my trousseau next week."

"Don't Offend Others!" Use LISTERINE to check Halitosis {*Bad Breath*}

Quit taking it for granted that your breath is always agreeable. It really isn't, you know. Anyone is likely to have halitosis at some time or other—without knowing it. Halitosis is principally caused, says a leading dental authority, by the fermentation of food particles that even careful tooth brushing has failed to remove. The quick, pleasant, safe way to combat this condition is to rinse the mouth with Listerine every morning and night and between times before meeting others. Listerine halts fermentation and overcomes its odors.

LAMBERT PHARMACAL CO., *St. Louis, Mo.*



Our Ex-First-Lady

PERHAPS there is no greater test of human character than the manner in which the individual meets and accepts changed conditions and environments. To use a time-worn and homely, but very true, saying, "Any old fish can swim downstream, but it takes a mighty good one to swim up against the current." While it is without a doubt a trifle disrespectful to compare any human with a fish, the lesson is none the less true that we never know the real man or woman until he or she has faced grief or adversity, or both, and has either triumphed from sheer force of character or gone down to defeat for lack of it.

In this particular we read the other day of an interview with Grace Goodhue Coolidge which did our hearts such a world of good that we want to pass it along to the readers of Needlecraft. From the strenuous life of First Lady of the Land with its hustle and bustle, its worries and cares, its round of entertaining and being entertained, she has migrated to the quiet of a New England community where existence is a simple, uneventful routine which might fill one of a more restless and discontented nature with unhappiness and regret. But not so with Mrs. Coolidge. She has fitted into the quiet of her surroundings as though she had never known anything other than that. One happens upon her selling hot-pan holders at the church bazaar, ducking her head into the potato barrel at the grocer's, or complacently enjoying a movie at the Calvin Theater. She has but one club affiliation, the woman's union of the church at Northampton in which she and Calvin Coolidge were married, and where on Sundays she occupies the same half-pew which has been theirs since their marriage. Recently she personally autographed pink cards upon which was printed her favorite recipe, "New Orleans Stew," which were sold at fifty cents each at the church bazaar to swell the missionary fund of the union. Wherever Mrs. Coolidge goes about the town she greets her neighbors and friends with that kindliness which made her so beloved as the wife of the President of the United States. She stops to help an old lady weighted down with bundles through a swinging door. When her shopping is done, like any other matron of the town, she perches on a stool at the local soda fountain to sip refreshments before returning to the "Beeches," the home which Calvin Coolidge purchased when he returned from Washington to become again a private citizen of Northampton. Mrs. Coolidge dwells in the past only in a happy way, as she gathers material covering events in the career of her husband for a biography which she and a prominent writer of biographies are compiling at the present time.

IS it not an inspiration to us all, that a woman whose life was so closely linked with the destinies of a nation as great as ours but a few short years ago, can take up serenely, happily and quietly, without ostentation of any sort, the simple life of a rural New England town, just as if she had never left it? Is it a wonder that her friends and neighbors love and enjoy her companionship and that while they cannot help but display pride and awe in her acquaintance, they nevertheless have been able to welcome her back genuinely as just one of the townsfolk. And how much happier she herself must be that this is so, and that she can find her place among them unchanged by the hectic years when she drank deep of life's sorrows and worries, hopes and forebodings. Hers is indeed a nature to which we may all well aspire — facing life quietly, serenely and unafraid, ready to meet it with fortitude, resolved not to let it conquer our spirit.

A Day in June

How beautiful the dawning day!
I would not mar or blight
The benediction of its breeze,
The rapture of its light
By any darkling word of mine,
By any dull desire;
But as the birds proclaim its worth,
I, too, would learn to choir.

What gift of God so good as this,
A day in which to see
The clover drip with honied dew,
The ever ardent bee
Upon its round of blossom-calls,
And where the river strays,
Full half a hundred willow boughs
Gesticulating praise?

I shall walk reverently among
My fellow men who share
Such miracles of light and shade,
My every thought a prayer.
For he who looks upon a day
From dawn to evening star,
Beholds, in truth, a masterpiece,
Nor finds the Master far!

— Vivian Yeiser Laramore

A Venture in Applied Christianity

ONE of Boston's oldest churches is mapping out a program which appeals to us immensely because of its practical helpfulness and community interest. Recognizing that the families constituting its parish have today problems peculiar to the present social condition, which are not always easy to solve for each individual, the church has undertaken to work out a little co-operative scheme all its own; and from present indications it promises not to be disappointing in any particular. Two questions were uppermost in prompting the experiment — unemployment, and the growing consideration of leisure time due to shortened hours. First of all, an experienced instructor in handcraft was employed — one who was interested in his work and enthusiastic to teach others. A regular day was selected for the weekly lesson and no charge is to be made for tuition to anyone who is unemployed, or working on a part-time schedule, or to anyone who is handicapped. For those who join the class just because of personal interest there is a small charge, to which is added merely the cost of materials used. This varies necessar ly according to the article to be made. The student may, if he wishes, supply his own material; or the church will furnish it with the understanding that the article, when finished, will be left in the church office. An attempt will be made to sell such articles at gatherings of the church, to build up a fund from which more materials will be purchased, or in time special instructors hired to widen the scope of the classes. Those who attended the first of the classes were quick to grasp the possibilities in acquiring skill in handcraft. Articles representing several crafts were displayed, such as metal-work, weaving, carving and leather-work. Braiding was chosen for the first lesson, because of the simple technique involved, low cost of materials, beauty and practicability of the products. Braiding is the foundation from which are evolved articles such as belts, bracelets, dog leashes, watch fobs and the like. Nearly everyone chose to start with bracelets, and it was astonishing how varied the results were from following the same pattern, but using varied colored strands in braiding.

THE class is a neighborly project and all are welcome to visit or enroll in the course. Men as well as women have entered the class and all ages are represented from the student group up. The instructor, in opening his class, brought home to the minds of his pupils the practical advantage of the undertaking. "We are supplying a resource," he said, "upon which you may draw in any emergency."

The effort being made to establish these classes appeals to us as a particularly excellent application of that spirit of brotherly love which we all learned about in Sunday School, and whose existence is truly one of the things which makes life worth living. It is not difficult to picture how far-reaching the spirit of co-operation and neighborliness thus engendered may be, for working together, as well as playing together, stirs up within us a feeling of true friendship, which ripens as the years pass, and brings us something which cannot be purchased in any other way.

Knitting and More Knitting

IT is really remarkable — the way in which the popularity of the fine old art of knitting is spreading from one end of the country to the other. Not a day passes that some new reference is not made to a fresh adaptation of this branch of needlecraft. Classes are forming everywhere and it is not unusual to see little tots of three or four years taking their first lessons, and they certainly take to it like the proverbial little ducks to water. Their older sisters, realizing that the popular new sweaters, caps and scarfs are smarter when handmade, carry their knitting about with them, even sometimes taking it along to classrooms in college, when the lecture is such as can be "absorbed" without taking notes. At one prominent school of Physical Education the girls are knitting sweaters with a decidedly Victorian influence, evidenced by tight-fitting waists and high necks. And then when mother goes to her favorite club of an afternoon the knitting vogue follows her as well. One woman's club of about forty members has engaged an instructress to help them in modeling hand-knit costumes of every variety, including everything from bathing suits to evening dresses, to say nothing of the very practical and useful sports costumes. Following this a novel fashion show was given, where the various patterns and designs were shown on living models, and the club treasury was many dollars fuller for the show. And wherever anyone is vacationing, young or old, there appears to be no end to the popularity of knitting. Everyone is doing it from grandmother to granddaughter, and the best of it is that the articles they fashion, from hats, dresses, bathing attire and sweaters, to bags and decorative laces — all are so useful and practical that it is no wonder women everywhere are vieing with each other to create always more and more attractive designs, and more novel uses for the products of the clicking needles. Surely no fad was ever more deservedly popular, since the worker has not only the fun of knitting the article, but the double pleasure of wearing it as well.

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Girl Scouts of New York

At Work on Their Samplers

Courtesy Girl Scouts of America

Girl Scouts Stage a Sampler Contest

BY FLORENCE YODER WILSON

DO young girls really love home arts? With more than sixteen hundred Girl Scouts responding to a national sampler contest recently, and three hundred samplers making the grade of being considered for the prizes, it looks as if that question might be answered in the affirmative, at least as far as one home art is concerned, namely, needlework.

Aside from the thrill of the contest itself, there were some very interesting sidelights to the event, which I as one of the judges welcomed with considerable interest. It is one thing to carry out a broad policy, such as the handcraft program of the Girl Scouts and another thing entirely for that policy to take hold, and sink roots down into the group for which it has been planned.

Gratifying in the extreme is it to see the fruition of the whole plan, even though it may be a matter of years. Certainly this steady inclusion of a home arts program in the Girl Scout curriculum during the years is beginning to show results, results to my way of thinking, of great importance.

While needlework alone is being considered in this instance, it is not too far afield from truth to consider that a study of this one project can supply the thinking person with certain conclusions of a general and fundamental nature, which could apply broadly to all of the home arts.

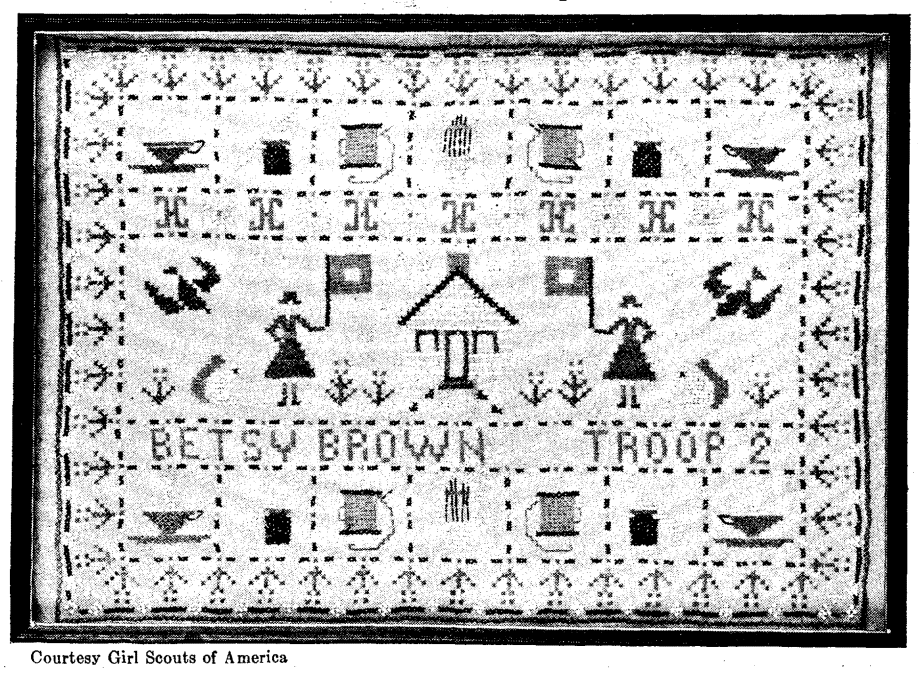
Even a brief survey of the three hundred chosen samplers showed an unmistakable ability in the recognizing, adapting, and utilizing of ornaments for design. Secondly, the ability of these young girls successfully to originate and develop color-schemes, both harmonious and ingenious, was demonstrated. Thirdly, the contestants showed themselves expert in the actual technique of sewing, by which they revealed that they had the necessary patience and power of concentration for the task.

LOUISE H. GOVE, aged fourteen, of Walpole, Massachusetts, winner of the first prize of $10.00, submitted a sampler which may well serve as a practical demonstration of the foregoing theories. Both in originality of design of an appropriate nature and in color and technique, it is unique.

In departing from the design of the stamped sampler, and supplying a different color-scheme this contestant showed real creative ability. It was allowable either to work with the silks and pattern given, or develop original ideas. Any name, motto, or other lettering could be embroidered in the space provided. While the majority of the contestants worked the design as given, many provided a new color-scheme, and quite a few went on into their own designs. The pattern sampler is shown below.

The sampler design was made by Helen Perry Curtis, in cross-stitch, illustrative of Girl Scout activities. On either side of a log cabin (center) are two Girl Scouts. Grouped about the two girls are symbols of the out-of-doors, bluebirds on the wing, squirrels, wild flowers and a sprinkling of stars. The cups and saucers in the top row represent the hostess badge which Girl Scouts love to work on; bottles of ink and pens stand for journalistic activities; and the thread and needles for the needlewoman badge. Lyres in the center border recall the musician badge and all that goes with music, folk dancing, camp orchestras, and homemade Pan pipes cut from bamboo. The child-nurse and handcraft badges are represented by symbols in the narrow border above the center. The space below the log house was left free so that the girl might embroider any name or motto she wished.

The Girl Scout Sampler



Courtesy Girl Scouts of America

DOZENS of samplers following the color-scheme and design faithfully were received, and in many cases the workmanship was so excellent that it was almost impossible to decide which should be chosen. A comparison of the samplers, stitch for stitch, was the only means of arriving at a conclusion. A first prize, second prize, five third prizes, and five fourth prizes were given.

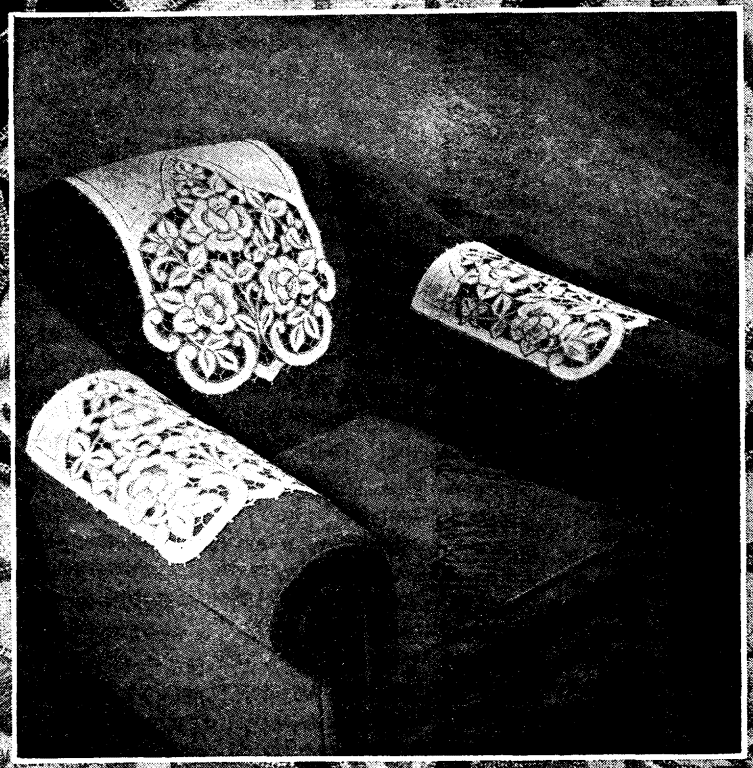
Originality, both as to color and design, and neatness governed the choice of the first prize. Instead of the original border, Louise Gove chose to conventionalize a broiler and a pair of scissors. The small grill, reduced to its simplest and most expressive terms, was repeated with the scissors turning the corner. Anyone would recognize the broiler, or grill, as that upon which hundreds of Girl Scouts cook their campfire steaks. The scissors, outspread, fitted exactly into the corners. The grill adapted itself happily to repetition, making a distinctive frame for the rest of the story.

The cup of tea in the top corners was retained, as were also the spools of thread at the bottom, but original suggestions offered in place of other designs, were a conventionalized flatiron, books, keys and scout emblems. In the border just above the house, the regular motif had been partly abandoned, and the scout motto "Be Prepared" was substituted. The name and date were worked in the large space under the house. Almost all of the colors were changed and the general tone of the sampler heightened.

At first blush this does not seem like such an unusual feat, stated in so many

Concluded on page 18

Living Room Accessories



Exquisite cutwork in rose design combines with ecru linen in the development of such lovely and practical living-room accessories as No. 34 - 6 - 1 — chair - set, and No. 34 - 6 - 2 — matching table - runner

(For stitchery notes see page 22)

BY CHRISTINE FERRY AND E. MARION STEVENS

Modish Togs for Summer

That Are Fascinatingly Easy to Make and Perfectly Stunning to Wear

THERE is a tremendous satisfaction in being able to answer the compliments you receive for your new knitted or crocheted blouse or dress or suit with "I made it myself"; and there is no reason why you should not have this satisfaction. Added to the idea of "prevailing style" and economy is the fact that models were never more clever or less complicated to copy, and working materials more varied and colorful.

The models shown offer a choice of knitting or crochet: the three-piece tailored suit and matching hat are in cotton crochet; the favored sunback dress is in plain cotton knitting, and the lacy blouse on page 11 is knitted of silk-and-wool yarn.

Crocheted Ensemble

THE directions are for a sixteen-year size. The model used thirteen balls of blue crochet-and-knitting cotton for jacket and skirt and one ball for hat, with steel crochet-hook, No. 2. Four balls of cream were used for blouse, with steel crochet-hook, No. 4. Four wooden button molds are required for the jacket, nine medium-sized pearl buttons for the blouse and a fancy hat ornament.

The measure of the stitch used for jacket and skirt is ten patterns to three inches, and fifteen rows to three inches.

JACKET — Make a chain of 109 stitches for the back.

1. One d c in 2d st from hook, 1 tr in same st, * miss 1 st, 1 d c and 1 tr in next st; repeat from *; end with 1 extra tr in last st (54 patterns), ch 1, turn.

2. * One d c in tr on row below, 1 tr in same st; repeat from * in every tr; end with 1 extra tr in top of turning ch on row below, ch 1, turn.

Repeat 2d row throughout.

* Work 8 rows. Decrease 1 pattern each side on the next 2 rows as follows: Ch 1 to turn, on beginning row make only 1 d c in 1st pattern, work to last pattern, omit the tr, end with 1 d c in last pattern, 1 tr over turning ch. Ch 1, turn, miss the 1st d c, work across, and end with 1 tr, making 1 pattern less each side. Repeat from * twice (48 patterns on a row and 6 inches from beginning of work).

Work even for 6 rows. Then increase 1 st each side on the next 2 rows as follows: 1 d c in every 1st st, then pattern as usual; end with 1 tr in last d c and also in turning ch, ch 1, turn; 1 d c, 1 tr in the extra tr of last row; end with 1 extra pattern and 1 tr in last st.

* Work 4 rows even, then increase each side on the 5th and 6th rows. Repeat from * 3 times (58 patterns). Work until 13½ inches from beginning. Sl-st over 1st 3 patterns for underarm; work to within 3 patterns of the end, ch 1, turn. Decrease 1 st each side every row 6 times, work 46 patterns until 6½ inches from underarm and break off.

To shape the shoulder: Attach cotton in 1st st of 3d pattern with a sl st, 1 d c in next st, work pattern to within 3 patterns of end, then 1 d c, fasten off with a sl st, turn. Miss last 2 patterns of last row and repeat from beginning, thus leaving off 3 patterns each end of every row 5 times, making 15 patterns for each shoulder and 16 patterns remaining for back of neck.

For the front: Make a ch of 67 st for lower edge of left side. Work 33 patterns across for 5½ inches. On beginning of next row decrease 1 st for underarm side, and also 1 st on end of the following row. Work 32 patterns for 6 rows. Increase 1 st at side seam and decrease 1 st at opposite end for front edge, and repeat on next row. Repeat the 2 decreases at front edge on every 4th and 5th row and the increases at underarm side every 5th and 6th row. Work thus until 5 patterns have been added at underarm side. Continue to decrease at front as before and keep underarm side even until there are the same number of rows to armhole as on back. Then leave off 4 patterns for the underarm; decrease 1 st at armhole every row 8 times, shaping front as before until there are 18 patterns on a row. * On the next row omit the tr in center pattern and on the following row miss the d c, making 1 pattern less. Work 4 rows even. Repeat from * twice (7½ inches from underarm). Fasten off.

Work the right side the same as left side, making 4 buttonholes as follows: On beginning 3d row work 1 pattern at front edge, ch 6, miss 3 patterns, work to end of row. Next row work 3 patterns over the chain. Work 9 rows between each of the buttonholes. Finish to correspond to the left side.

For the sleeves: Make a ch of 47 st for the cuff end. Work 23 patterns. Increase 1 st each side on every 7th and 8th row 9 times. Work 2 rows even; repeat the increases on the next 2 rows. Work 45 patterns until 17½ inches or desired length. Then leave off 3 patterns each side. Then decrease 1 st each side every row until 13 patterns remain, beginning last row with 1 s c, 1 d c, and ending row to correspond.

Sew seams. Sew sleeves to armholes with seams matching and center top of sleeve at center top of armhole.

Work a row of d c around all edges, and end of sleeves, holding in the front edge to keep rows in an even line.

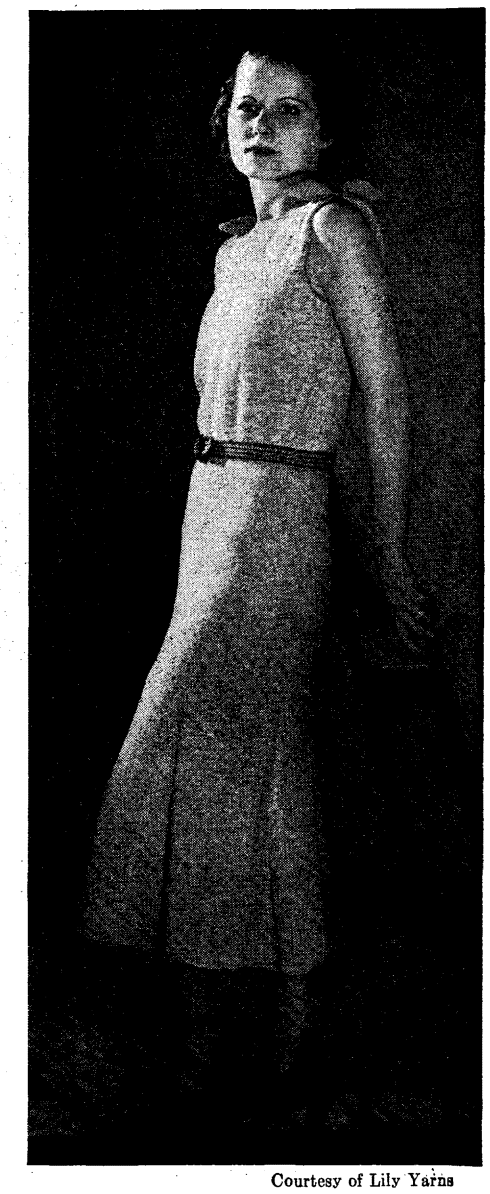
For the sleeve buttons: With a double strand of cotton ch 2 st, work 4 d c in 2d st from hook; then 2 d c in each of the 4 st; then 1 d c in each of 8 st. With single strand insert hook and draw a loop through each of the 1st 4 st, wrap, take off all the loops; repeat in the next 4 st; fasten off.

To cover button molds: With single strand ch 2 st, 4 d c in 2d st from hook, 2 d c in each of 4 st. Then work around with 1 d c in 1 st, 2 d c in next, until large enough to cover button, work a round missing every 2d st; insert button, draw up and fasten off on wrong side.

SKIRT — Make a chain of 165 stitches for lower edge of front. Working in the pattern stitch used for jacket make 82 patterns for 20 rows. * Decrease 1 st each side on next 2 rows. Work 10 rows without decreasing. Repeat from * until there are 8 decreases each side and work is 23 inches from beginning. Decrease 1 st each side on the next 2 rows; repeat decreases on every 3d and 4th row until there are 50 patterns, then fasten off, or work until front is desired length.

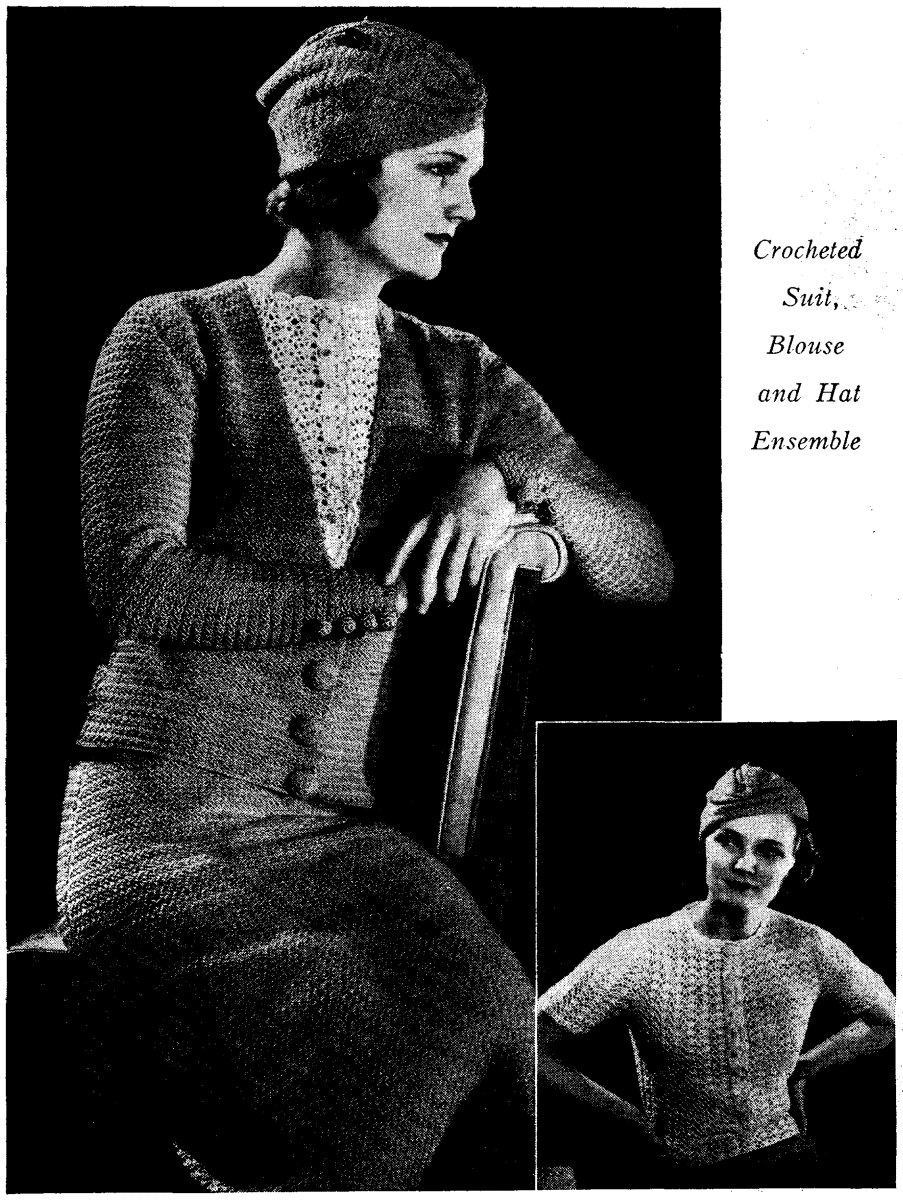
Make a second piece to correspond for the back. Sew seams, matching the rows and holding in the edges to prevent

Continued on page 11



Courtesy of Lily Yarns

Knitted Sunback Dress



Crocheted Suit, Blouse and Hat Ensemble

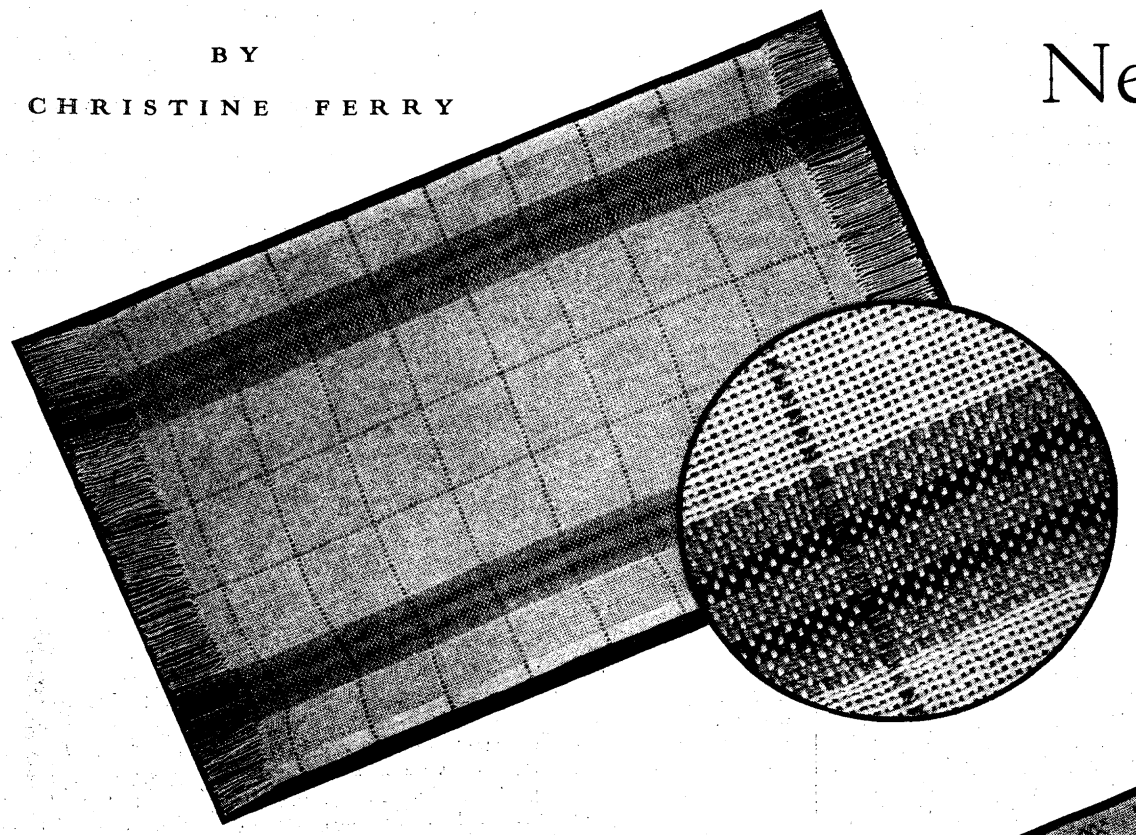
Courtesy of Lily Yarns

Handmade wearables — either knitteds or crochets — are absolute style necessities this season. Three clever models are illustrated: An Attractive Ensemble in Crochet, A Knitted Sunback Dress, A Summery Blouse in Lacy Knitting

BY

CHRISTINE FERRY

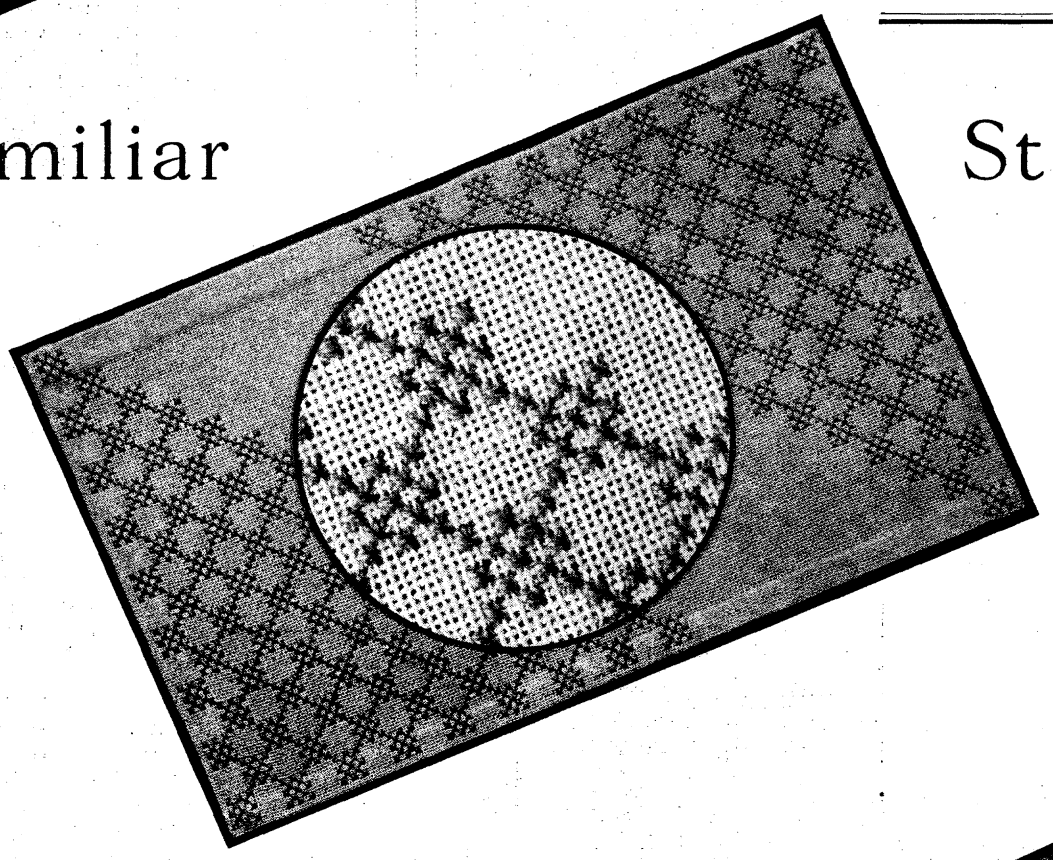
New Arrangements of Familiar Stitchery for Table Doilies



THERE is no more provocative conversation maker at the bridge luncheon table than the distinctively different linens designed by the needle-minded hostess to meet her individual requirements, for smartness in table dress is not so much a matter of dollars and cents as it is one of nice relationship between the linens and other table appointments.

One type of such decorative treatment for mats and runners, which permits of endless variation in color and design, is the drawn-in thread work simulating hand-loomed textiles in striped and plaided effects. This technique consists of the drawing out of warp and woof threads of a plain fabric at carefully planned intervals and at the same time drawing in lengths of colored embroidery cottons which have been attached to the fabric threads. Heavy curtain scrim is a good texture for this process and a double thread of No. 5 pearl cotton a nice equivalent for one of the drawn-out fabric threads. Since this material frays easily, ample allowance should be made for raveled edges while working. Fringed edges are in character, the threads being knotted together in pairs, or ends only may be finished in this manner, like the illustrated place-mat. For the benefit of those to whom this work may be unfamiliar, the process is described on page 25.

Cross-stitch is another technique which perimts of endless variations in color arrangement and design and one which, like the simulated weaving, requires a fabric counting the same number of threads to the inch in both directions. Elaborate effects are often secured with simple motifs



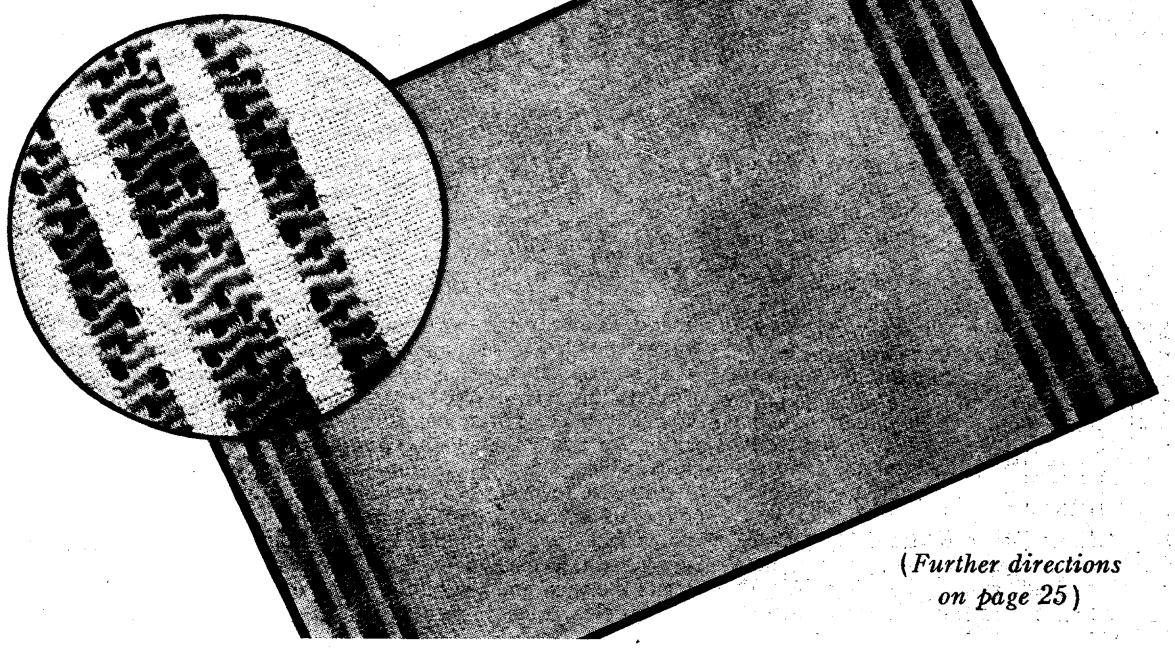
This diagonal arrangement across the ends of mats and runners is very decorative. One color may be used throughout, or two and three color effects secured by contrasting the middle and corner stitches of each block. Edges are hemmed all around to the width of the outer row of blocks

A THIRD interesting decorative process is that of design darning or weaving on a warp of fabric threads in a drawn space — a technique known both as Swedish weaving and Oriental drawnwork but common to the stitchery of many different nationalities.

To provide a working background threads are drawn in one direction to the required width and then the design darned by passing the needle over and under uniform groups of the warp-like threads until all are covered, little spaces being formed between the units of the design in the process of working.

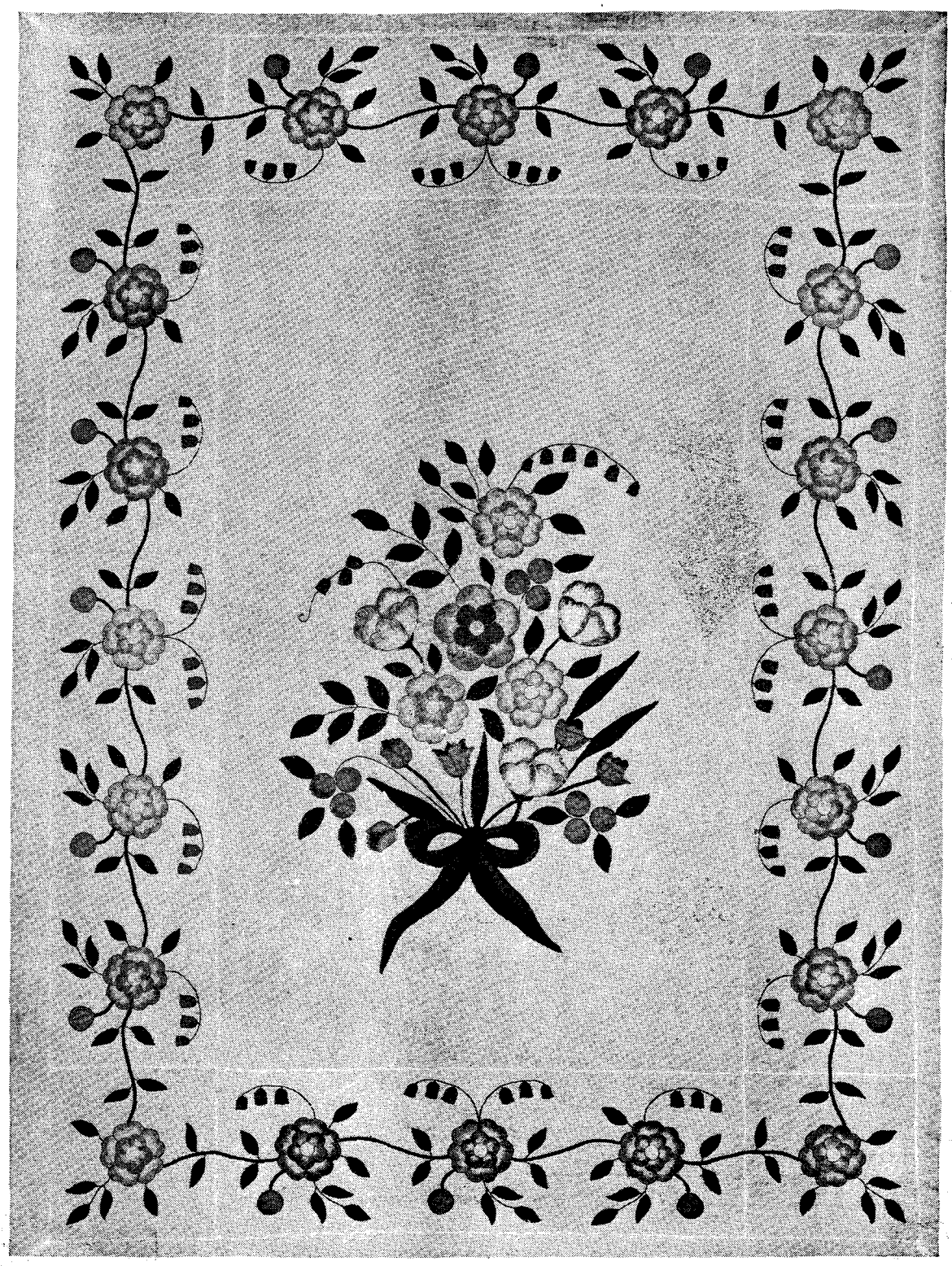
With this technique it is not only possible to secure variety in design by varying the widths of the drawn spaces, but spaces of varying widths may be grouped, as on the ends of the illustrated place-mat. In this instance, although each narrow insert is complete in itself and might be used independently of the others, the relation of the three to one another results in a rhythmic design of considerable importance.

Blue and gold, alternating with green, all of approximately the same color value, were used in developing this design, repeating them in sequence (blue, green, gold, green) lengthwise the space. The background material is ecru linen of rather heavy texture and stranded floss was used for the darning.



(*Further directions on page 25*)

DESIGNED BY IVA NICODEMUS



No. 34 - 6 - 3. A floral counterpane hinting of a mid-summer garden. The touches of free-hand crayoning applied to the appliqué patches make the bouquet and graceful border most realistic in effect

The stitchery is almost entirely in outline — grouped rows for the heavy stems, delicate single lines to hold the patches and define petals. Creamy unbleached muslin makes the foundation

Colonial Bouquet

A quaint and unusually lovely floral design for a counterpane or quilt

FLORAL designs have a well-deserved popularity in all types of decorative stitchery, but to no type does the "maximum of effect for a minimum of effort" apply more fittingly than to appliqué.

Crayoning combines effectively with colorful appliqué and outline in the fashioning of the bouquet motif and trailing border of this delightful counterpane, No. 34 - 6 - 3.

If you have never tried crayoning as a means of shading appliqué flower forms, an interesting new venture awaits you, one which you may be sure will give pleasing results; in fact, make your applied patches fairly bloom before your eyes.

A CRAYON color of a deeper tone than that of the appliqué is used for shading the rose petals, the yellow poppies, orange poms, lavender flowers, and the bow of rose-colored ribbon which holds the bouquet. The bluebells are not crayoned and three tiny single stitches of yellow make their stamens. It is well to make all necessary petal markings first, using two strands of floss of matching color, then apply the crayon with strokes taken inside the line of the petal to the edge. Avoid giving the work a "set," measured appearance; strive rather to make the shading as realisitc as possible.

In order to make the crayoning fast-color to careful laundering place the patch face down on a white blotter and press with a medium - hot iron — this melts the wax, and the blotter takes up the surplus, thus lightening the color slightly.

When the embroidery and crayoning are finished, cut out flower and leaf forms, allowing sufficient for turn-under, and clipping at edge whenever necessary to make the patch lay flat, then baste carefully in place and apply with close outline stitch using two threads. Each flower and leaf consists of a single patch except in the case of the yellow rose-centers and the rosebuds with overlap of green.

Three or four close rows of green outline — depending on the size — make the strong flower stems; a single line is used for the more delicate ones.

For pleasing effect and convenience in handling the spread is arranged in sections — a center panel, inner floral border, and outer plain border with mitered corners. The outer edge may be finished with a narrow hem held with a row of outline, or bound with bias-fold of one of the appliqué colors.

A quilt would require a lining and a thin interlining, the whole quilted in a simple design, making the quilting lines around — rather than through — the appliqué.

BOTH bouquet and border have quite elegant possibilities for other than the original use: the bouquet would be quaint and lovely for a wall-hanging; and just imagine curtains, scarfs and covers for bedroom, dining-room or sun-room decorated with the trailing border.

If you have a room which has become dull and uninteresting, yet seemingly does not merit complete re-doing, try making even a slight change in decorative accessories, and note the tonic effect.

Patterns may be ordered from any Needlecraft Club-Raiser, or by mail, postpaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 24

Fashion Notes for the Sandpile Set

Practical Play Clothes, Tub Hats, Clever Accessories

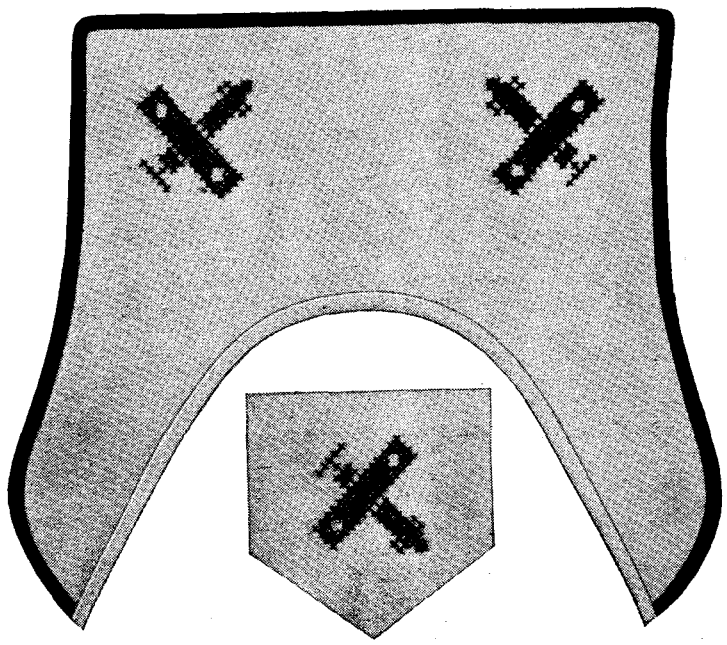
BY EVELINE D. JOHNSON AND LYDIA BRIGHAM

MISS FERNANDE JOHNSON is wearing the Keep Kleen Kadet suits, the last word in sandpile apparel for young moderns at the three-to-five age. Though the "longies" were designed for brother, and the pinafore frock for sister, we find many girls prefer brother's overall for serious digging. It does save wear and tear and mercurochrome on the knees!

Brother's Keep Kleen overalls, No. 34 - 6 - 7, are a nice blue chambray with trims of blue and white checked gingham. The straps cross at the back and button at each side of the elastic-run waistband. This is a quickly made, comfortable, cunning little garment, cut low enough at front and back to welcome the sun-rays. It may be worn over good clothes as a protection, or simply as a sun-suit.

Sister's Kadet pinafore frock, No. 34 - 6 - 9, is yellow with yellow and white checked gingham trims. This saucy small thing ties on the shoulders with butterfly bows. These tie straps permit adjustment in length and also in the matter of sun exposure at back and front. One side seam of this model may be left open if you wish to use it as a pinafore over other dresses or to slip on over the bathing suit. If seamed at both sides and worn as a frock, we suggest adding panties of the plain or checked material. This garment is simple to make, easy to launder and enchanting on a little girl.

The Keep Kleen Kadets used as decoration on both these playsuits, are soldierly little characters created to encourage a live interest in cleanliness and greater joy in scrubbing up after playtime. If one wears the Kadet insignia, one marches straight up to the soap and water with never a whine or a wince. The Kadets have yellow uniforms on the blue overall and blue ones on the yellow frock, done in appliqué with embroidered details. Faces, plumed hats, and uniform trims are outlined with a goodly dash of bright red in the color-scheme, and enough dark brown and black to make the figures snappy.



No. 34 - 6 - 4. Young Aviator Set, sailor collar and pocket, white with red binding and bright red aeroplanes all done in cross-stitch

IRON-FLAT hats are a blessing to mothers and little folk alike. They are light, cool and comfortable, and give the eyes needed protection from the sun. These hats may be made from such materials as white broadcloth, linen, pique, or any firm cotton material. Colors may be used if sun- and tub-fast.

The sun-visor hat idea comes straight from the tennis stars, and is as easy to make as it is to wash and iron. The first thing to do to hat No. 34 - 6 - 6 is to embroider the three small brown bears with their red garments. These are done in outline and single stitch with two strands of floss. When the embroidery is done, stitch the top brim to the facing, turn, press and blanket-stitch the outer edge of the brim with red, using three strands of floss. Sew a button on one end of this brim and make a buttonhole in the other end. Hem the edges of all three crown straps. Work a buttonhole in the rounded end of

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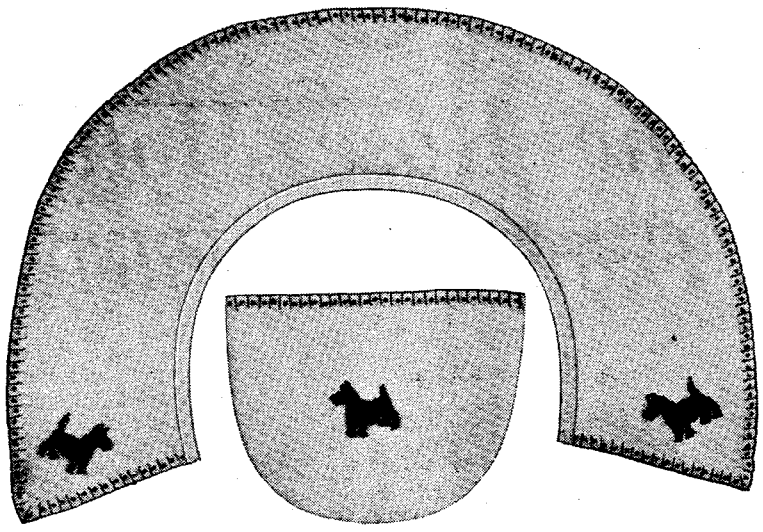
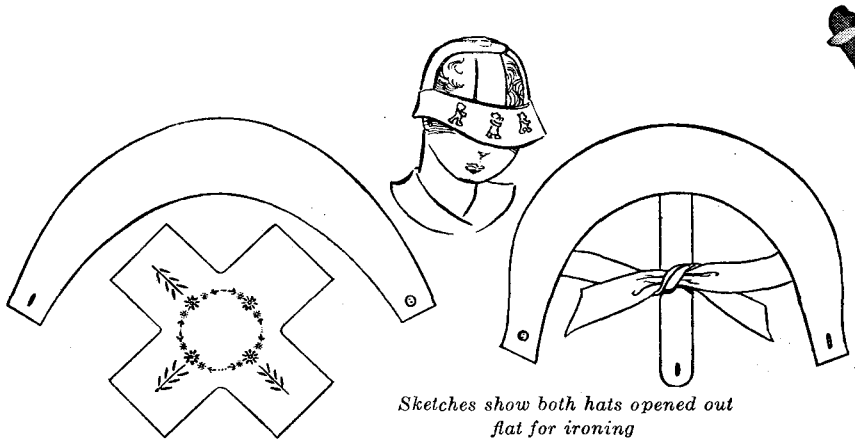
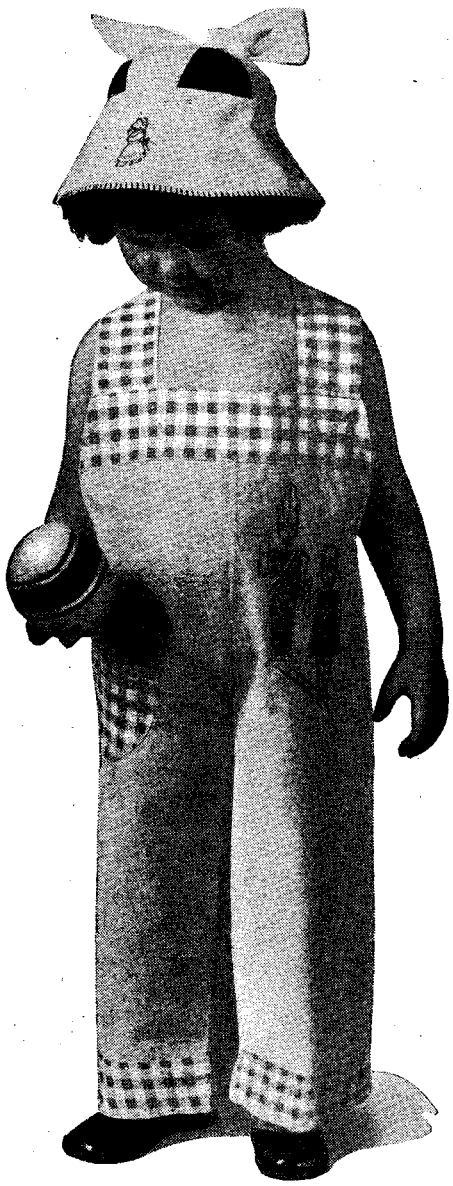


No. 34 - 6 - 5. Scottie Set, collar, two pockets, sleeve bands, just the right finishing ouch for the popular plaid ginghams they're wearing

For girls, tie the crown straps of the sun hat in a pert bow. For boys, cut off the strap ends and fasten them on top with a button as shown in the sketch below



Sketches show both hats opened out flat for ironing

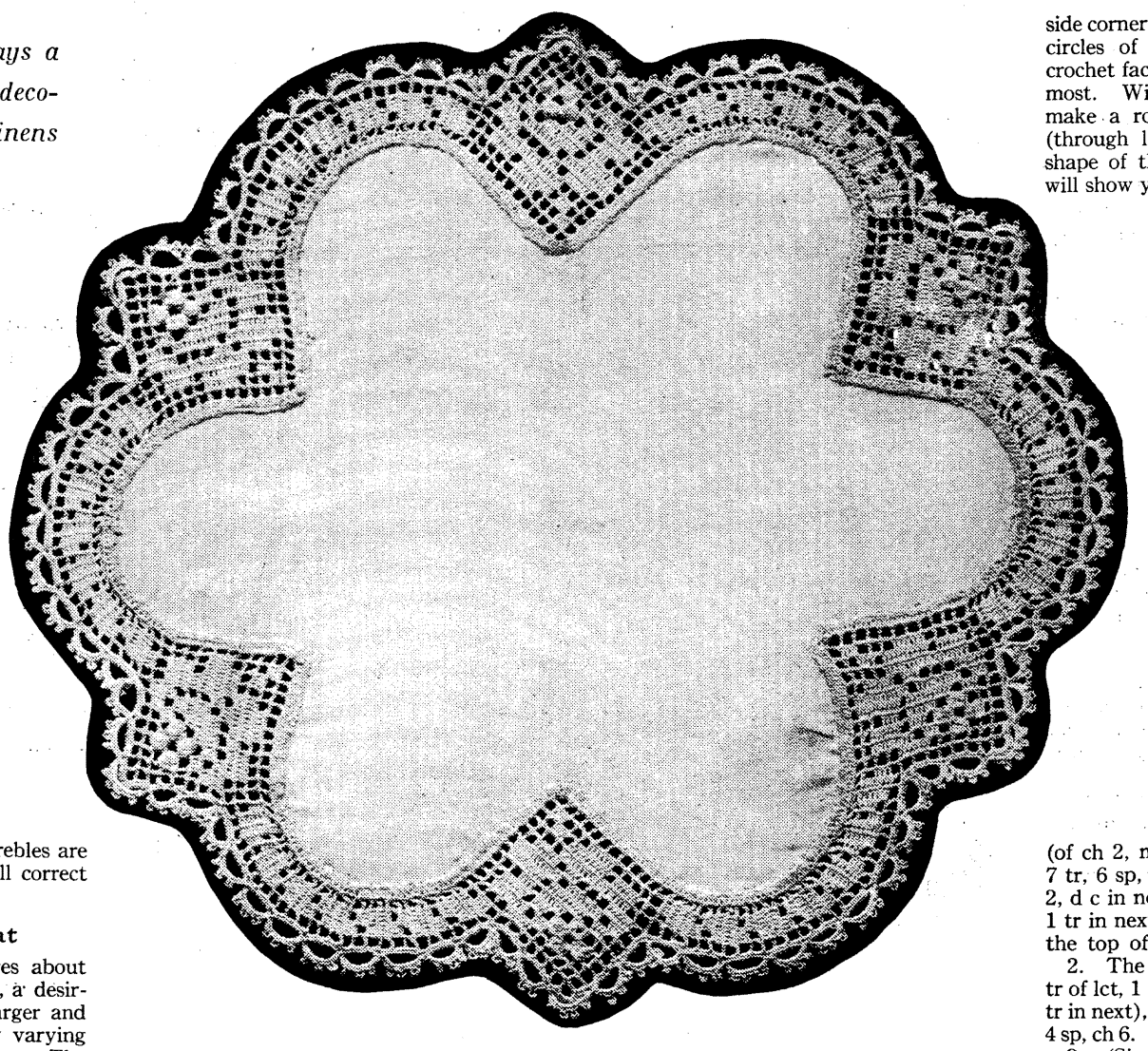


No. 34 - 6 - 6. Sun Hat for Boy or Girl
No. 34 - 6 - 7. Keep Kleen Kadet Overalls

No. 34 - 6 - 8. Smart Little Wash Hat
No. 34 - 6 - 9. Keep Kleen Kadet Pinafore Frock

The Rose Motif Featured in Filet

The crochet needle plays a notable part in the decoration of household linens



THAT crochet has held and continues to hold a leading place among the needlework favorites is undisputed; an art quickly and easily mastered, it provides a delightful occupation for busy fingers and a restful influence for weary nerves.

Filet is a type especially appreciated as it is a means of artistry by which nature's beauties may be realistically depicted.

In order to possess a firm yet lace-like texture filet must be closely and evenly worked. To test your work make a small piece of spaces only — about ten rows of ten spaces each — then measure each way; if the piece is square and each mesh is square your work is right. If the width is greater than the length the chain stitches are too loose, and if the length is greater than the width the trebles are too long. A bit of practise will correct such irregularities.

Rose Diamond Mat

THE finished mat measures about eleven inches in diameter, a desirable size for a place-mat. Larger and smaller sizes may be made by varying the length of the narrow insertion. The addition of diamonds as well as insertion will enable you to make a large center mat.

Mercerized crochet-cotton No. 50, or a size that matches the texture of the linen to be used, is a good choice.

So-called "tufts" are introduced above the inner petals of each rose. To make a tuft: Make a treble in treble, chain 1 and leave this stitch on hook, 6 trebles under chain of space, keeping top loop of the 1st on the hook until the 2d treble is made (the other 5 trebles are made in the usual way), then pull the loop of the 6th treble through the chain stitch on the hook, chain 1, treble in next treble.

Begin the diamond motif with a chain of 44 stitches.

1. One tr in 9th stitch from hook for 1st sp, 8 sp more (of ch 2, miss 2, tr in next), 4 tr, 2 sp, ch 5, turn.
2. Four sp, 7 tr, 6 sp, ch 6.
3. Three sp, 1 tuft, 1 sp, 4 tr, 1 sp, 10 tr, 2 sp, ch 5.
4. Two sp, 7 tr, 1 sp, 4 tr, (1 sp, 1 tuft) twice, 2 sp, ch 6.
5. Three sp, 1 tuft, 1 sp, 7 tr, 1 sp, 4 tr, 3 sp, ch 5.
6. One sp, (10 tr, 1 sp) twice, 4 tr, 2 sp, ch 6.
7. One sp, 4 tr, 1 sp, 10 tr, 1 sp, 13 tr, 1 sp, ch 5.
8. Two sp, 7 tr, 1 sp, 4 tr, 3 sp, 7 tr, 1 sp, ch 6.
9. Two sp, 19 tr, 4 sp, ch 5.
10. Two sp, 4 tr, 1 sp, 10 tr, 1 sp, 7 tr, 2 sp, ch 6.
11. Five sp, 7 tr, 3 sp, 4 tr, 1 sp, ch 5.
12. Twelve sp, ch 5.

Now make the narrow shaped insertion. Half turn and make 1 space (over side of treble at the end of 12th row), 4 trebles (into side of 11th row of diamond), 2 spaces, chain 6, turn.

13. One sp, 7 tr, ch 4, 1 d c in center of 5 ch, ch 5, turn.
14. Seven tr, 1 sp, ch 6.
15. One sp, 4 tr, 1 sp, ch 4, 1 d c in center of 5 ch, ch 5.
16. Four tr, 2 sp, ch 6.

Repeat 13th, 14th, 15th and 16th rows 5 times.

Now repeat 13th and 14th rows once, turning 14th row with 29 chain. This is the beginning of the 2d diamond.

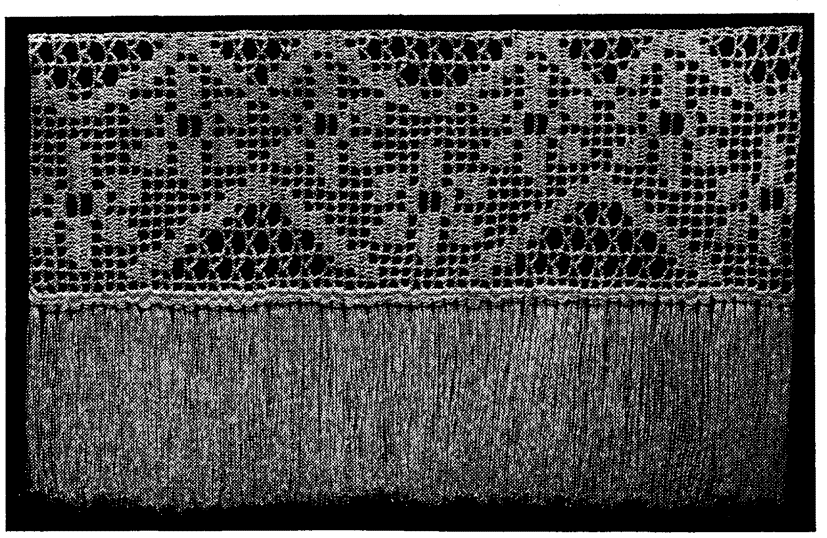
17. One tr in 9th st of ch, 8 sp, 4 tr, 2 sp, ch 5.

Repeat from 2d row of diamond and insertion 5 times. Join insertion to 1st diamond to form a circle.

For the inside edging: Begin at inside point of diamond and work 6 d c in corner sp, 3 d c in every sp along diamond, 1 d c under d c of insertion, and 2 d c under 2 ch. Repeat all round.

For the outside edging: Begin at corner between diamond and insertion, * 3 d c in 1st sp, 3 d c in 2d sp, 3 d c in 3d sp, ch 9. Turn and work 1 d c in 1st d c. Turn. 3 d c under 9 ch, ch 5 for a picot, 3 d c, 1 picot, 3 d c, 1 picot, 3 d c in same loop. Repeat from * all along insertion and diamond. In the outside point of diamond work 3 d c in sp, 6 d c in corner, 3 d c in next sp, ch 12. Turn. 1 d c in 1st d c. Make 4 picots, with 3 d c between each picot under loop of 12 ch.

A PIECE of linen large enough to cover the crochet will be required. Place the crochet over the linen; pin inside corners of diamonds and center semicircles of edging to the linen. Turn crochet face downwards and linen uppermost. With a needle and fine cotton make a row of small running stitches (through linen only) tracing the exact shape of the inside edge of mat. This will show you a clear outline of the piece of crochet. Remove crochet, cut linen four threads outside running stitches. Buttonhole edge of linen in fine cotton. In order to keep crochet in place sew inside points of each diamond to buttonhole stitches; sew all round.



Primrose Border

A VARIETY of delightful uses will be found for this attractive design. Originally intended for a towel-end, it is equally good for runners, mats and curtain border. The insertion alone with edges similarly finished would be especially nice for a pillow-case trim.

The selection of crochet-cotton size will depend upon the use, and the texture of material.

Begin with a chain of 70 stitches.

1. One tr in 9th st from hook for 1st sp, 3 sp more (of ch 2, miss 2, tr in next), 7 tr, 1 sp, 7 tr, 6 sp, 7 tr, 1 sp, 1 lct (of ch 3, miss 2, d c in next, ch 3, miss 2, tr in next), 1 tr in next ch st. (There will be 2 tr at the top of border), ch 3, turn.
2. The 3 ch stands for 1st tr, 1 tr on tr of lct, 1 bar (of ch 5, miss 5, or the lct, tr in next), 1 lct, 4 tr, 6 sp, 4 tr, 2 sp, 7 tr, 4 sp, ch 6.
3. (Six sp, 7 tr) twice, 1 bar, 1 lct, 1 tr more, ch 3.
4. One tr, 1 bar, 1 lct, 1 sp, 4 tr, 2 sp, 13 tr, 1 bar (over 5 tr), 10 tr, 3 sp, ch 6.
5. Two sp, 13 tr, 1 bar, 10 tr, 3 sp, 4 tr, 1 sp, 1 bar, 1 lct, 1 tr more, ch 3.
6. One tr, 1 bar, 1 lct, (7 tr, 6 sp) twice, ch 6.
7. Four sp, 7 tr, 2 sp, 4 tr, 6 sp, 4 tr, 1 bar, 1 lct, 1 tr, ch 3.
8. One tr, 1 bar, 1 sp, 7 tr, 6 sp, 7 tr, 1 sp, 7 tr, 4 sp, ch 6.
9. One sp, (4 tr, 2 sp) twice, 7 tr, 1 sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 1 sp, 1 lct, 1 tr, ch 3.
10. One tr, 1 bar, 7 tr, (1 sp, 7 tr) twice, 7 sp, 7 tr, 1 sp, ch 6.
11. Two sp, 4 tr, 7 sp, 7 tr, 2 sp, 4 tr, 2 sp, 7 tr, 1 sp, 1 tr, ch 3.
12. Seven tr, 4 sp, 7 tr, 8 sp, 7 tr, 2 sp, ch 6.
13. One sp, 1 bar, 7 tr, 4 sp, 10 tr, 1 bar, 13 tr, 1 sp, 5 tr, ch 3.
14. Four tr, 2 sp, 10 tr, 1 bar, 13 tr, 2 sp, 7 tr, 1 sp, 1 lct, 1 sp, ch 6.
15. One sp, 1 bar, 1 lct, 4 tr, 6 sp, 7 tr, 4 sp, 8 tr, ch 3.
16. One tr, 1 sp, 7 tr, 2 sp, 4 tr, 2 sp, 7 tr, 3 sp, 7 tr, 1 bar, 1 lct, 1 sp, ch 6.
17. One sp, 1 bar, 1 lct, 1 sp, 7 tr, 2 sp, 7 tr, (1 sp, 7 tr) twice, 1 bar, 1 tr, ch 3.
18. One tr, 1 lct, 1 sp, 4 tr, 1 sp, 7 tr, (2 sp, 4 tr) twice, 1 lct, 1 bar, 1 lct, 1 sp, ch 6.
19. One sp, 1 bar, 1 lct, 1 bar, 7 tr, 6 sp, 4 tr, 1 lct, 1 bar, 1 tr, ch 3.
20. One tr, 1 lct, 1 bar, 4 tr, 6 sp, 7 tr, 1 lct, 1 bar, 1 lct, 1 sp, ch 6.
21. One sp, 1 bar, 1 lct, 1 bar, (4 tr, 2 sp) twice, 7 tr, 1 sp, 4 tr, 1 sp, 1 bar, 1 tr, ch 3.
22. One tr, 1 lct, 7 tr, (1 sp, 7 tr) twice, 2 sp, 7 tr, 1 sp, 1 bar, 1 lct, 1 sp, ch 6.
23. One sp, 1 bar, 1 lct, 7 tr, 3 sp, 7 tr, 2 sp, 4 tr, 2 sp, 7 tr, 1 sp, 1 tr, ch 3.
24. Seven tr, 4 sp, 7 tr, 6 sp, 4 tr, 1 bar, 1 lct, 1 sp, ch 6.

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Continued from page 6

stretching. Work a row of d c around the lower edge.

For elastic casing: Make a row of d c across top of skirt, turn. With wrong side toward you, ch 5, s c in 2d pattern to the left on 2d row below, * ch 5, s c in 4th st from last st at top of skirt, ch 5, s c in 4th pattern from last st on row below; repeat from * and join to beginning of round.

BLOUSE — The measure of the stitch used is two patterns to two inches and seven rows to two inches.

Using No. 4 hook and cream cotton make a chain of 93 stitches for back.

1. One tr in 6th st from hook, 4 tr in same st, * ch 2, miss 2, 1 d c in next st, ch 2, miss 2, 5 tr in next st; repeat from *; end with ch 2, miss 2, 1 d c in last st (15 patterns). Ch 3, turn.

2. * One tr in top of 1st tr of group, ch 2, 2 tr with 2 ch between in top of center tr, ch 2, 1 tr in last tr of group, miss the two chains and d c of preceding row, and repeat from *; end with 1 tr in top of turning ch on last row. Ch 3, turn.

3. * Five tr over center 2 ch of last row, ch 2, 1 d c in space between patterns on preceding row (in space over the d c of 1st row), ch 2; repeat from *; end with ch 2, 1 d c in top of turning ch, ch 3, turn.

Repeat 2d and 3d rows throughout.

Work 3¾ inches, ending with 3d pattern row. Increase 1 whole pattern each side on the next 6 rows as follows: Ch 5 to turn, and make 1 tr in every 1st st (an increase), continue pattern, ending row with an extra 2 ch and tr in last st. Ch 5 to turn, on beginning 3d pattern row, d c in extra ch on last row, ch 2, and continue pattern, ending with ch 2, 1 tr in turning ch. Ch 5 to turn, and work 2d pattern row as before. Then ch 3, 2 tr over 1st ch, ch 2, 1 d c over 1st space, and continue pattern, ending row with ch 2 and 3 tr in last space. Ch 5, 1 tr in every 1st tr, ch 2, 1 tr over 3d tr; repeat from * of 2d pattern row, ending with 1 tr in 3d st from end, ch 2, 2 tr with 2 ch between in last st. Ch 3, 4 tr over 1st ch, ch 2, 1 d c over space, continue across, ending with 5 tr in last ch. Ch 5, 2 tr with 2 ch between in center tr, ch 2, 1 tr in last tr of group; end row with 1 tr in top of turning ch.

Then work 17 patterns even until 12 inches from beginning, ending at underarm with 3d pattern row. Sl-st over 1st tr group, ch 3, continue 2d pattern row to within 1 pattern of end of row, ch 3, 1 d c in top of 1st tr on last pattern. Turn, sl-st over 1st pattern, ch 3, continue to within a pattern of beginning of last row; ch 3, 1 d c in 1st tr of last pattern. With 13 patterns in a row continue as before until 6 inches above underarm.

To shape shoulder: Sl-st over 1st pattern, ch 2, work to within a pattern of end of row, ch 2, sl-st in 1st st of last pattern, turn. Repeat until 4 patterns have been left off each side for shoulders, fasten off.

For the front: Make a ch of 99 st, and work 16 patterns as for the back for 3¾ inches, ending with 3d pattern row. Increase on beginning of row as for back, work 8 patterns to center, add a separate ch of 7 st to the last st of 8th pattern on row below and continue 9th pattern across this ch, turn, work back. Keep front edge even and increase at side until there are 10 patterns on a row. Work even until 12 inches from beginning. Shape armhole as for back. Work even until 15 rows (4¼ inches) from underarm. Work to within 3 patterns of front edge, turn, sl-st over ½ pattern, work to end of row. On next row work to within ½ pattern of neck edge, turn. Work 4 patterns until 6¾ inches from underarm; fasten off.

For the right side: Beginning at center front work across 8 patterns and increase at end. Keep front edge even, omitting lap and increase at side. Finish to correspond to left side.

Courtesy of Tioga Yarns

Blouse in Lacy Knitting

For sleeves: Make a ch of 67 st for lower edge. Work 11 patterns for 2 rows. Then increase as on sides of blouse until there is 1 extra pattern each side. Work even 2 rows. On next 2d pattern row, leave off 1 tr group each end. Then decrease 1 st at end of rows, and 2 st at beginning of rows by ending with 3 ch, sl-st 1, missing the st to decrease. Turn, d c over last 3 ch, and decrease 2 by missing. Work thus carrying out the pattern for 16 rows, and 5 patterns remain in center with a half pattern each end. Fasten off.

Sew seams, leaving 3½ inches of band open on left side. Sew sleeves to armhole, with seams matching and center top of sleeve at center of armhole.

For the finishing edge: Attach cotton at opening on right side, d c up right front edge, working 2 d c over end of each row, 3 d c at top corner. Continue around neck and down left side, fasten off.

Attach at top of right front edge, make 1 row of d c. In the next row make the buttonholes as follows: 5 d c, * ch 4, miss 4 d c of row below, 6 d c; repeat from * making 9th hole about 2 or 3 d c from the top, ch 1, turn; make next row of d c with 1 d c in each ch st. Make 1 more row of d c to top and fasten off.

Attach in front edge of top of left side, work around neck edge as follows: ch 3, 2 tr with 2 ch between in 1st st, * miss 2 st, 2 tr with 2 ch between in next st; repeat from * around neck, miss 3 st at shoulder seams; continue down to end of right side, ch 1, turn.

Last row: *One d c over 1st ch on row below, 5 d tr over next ch; repeat from * around to left front edge; then d c down left side. Fasten off.

On sleeve end make 1 row of d c. Then work as for last 2 rows on front edge.

D c on both sides of opening at waistband. Sew snap fasteners.

HAT — The stitch measure is six double crochets to the inch, and seven rounds of double crochets to the inch.

Chain 3 and join to form a ring.

1. Six d c in ring.
2. Two d c in each st of previous round.
3. *One d c in 1st st, 2 d c in next st; repeat from * to end of round.
4. *One d c in each of 1st 2 st, 2 d c in next st; repeat from * to end of round (24 d c).

Continue to increase 6 times every round, equal distances apart, having 1 stitch more between increases each round. Work thus until 19 rounds or about 3 inches from the center. Work even for 4 rounds; fasten off.

For the band: Make a ch of 43 st. Work 21 patterns as used for skirt and jacket. Work 102 rows or stretch to desired head size. Join to foundation ch of 1st row with s c.

Hold top of hat with wrong side toward you, and join to edge of band as follows: * D c through back loop of st on last round of top and through edge of row on band, ch 1, miss 1 d c; repeat from * around, keeping both edges even. Make 1 row of d c around lower edge to prevent stretching.

To drape as illustrated, place on head, draw up top edge of band on each side to the center. Run ornament through the top of the band, not top of hat. Draw down front in three folds and tack in place, allowing back to stand up.

Knitted Sunback Sports Dress

THE model is in the sixteen-year size, and used eight balls of light-green mercerized crochet-cotton and eight balls of peach knitting-and-crochet cotton. Other requirements are one pair of No. 4 bone needles, one No. 4 circular bone needle, a No. 2 steel crochet-hook, a fancy button or buckle for belt, and seven-eighths yard of one-half inch white elastic.

Concluded on page 14

1830

The Brides of five generations ago . . . like today's Brides . . . prized

1853

fine needlework, stitched with smooth, even, elastic threads,

1880

Coats or Clark's Best Six Cord. Your guide to good thread that does

1907

not fray or tangle is the spool-end that says Coats or Clark's.

1934

FOR MORE THAN A CENTURY . . . AS TODAY

THE TWO GREAT NAMES IN THREAD

Courtesy of General Foods Corporation, New York City

Food Facts for Home Folks

Conducted by Anne Pierce

First, broiled roe shad; new potatoes with parsley butter; peas, spinach or string beans; chiffonade salad (mixed greens and a small proportion of diced cucumbers and beets and hard-cooked egg, French dressing); then the shortcake and iced or hot coffee. Or again a cup of cream of pea soup; cold halibut or salmon with cucumber and tomato slices and mayonnaise; potato salad (onion and hard egg); shortcake and coffee. A cool, delicious study in color and flavor is that dinner and easily prepared in advance, all but heating the soup and baking the shortcake. That kind of a dinner is a boon to the housekeeper when afternoons wax warm.

Another easy dinner is tomato-juice cocktail with canapés of cream cheese and anchovy paste, mixed and topped with a sliced pimiento olive; cold meats with hot lyonnaise potatoes and a mixed vegetable salad (such as sliced beets, spring onion and string beans with French dressing); then the shortcake and coffee.

June Luncheons for Graduates and Brides

SOON it will be too warm to choose luncheon for the entertaining spot of the day, but now is the time to enjoy sunshine and sociability together. Be it for the bride, or the girl home from college, or the visiting lady, or the bridge crowd, let's set the luncheon table with daisies and roses and light delicate food and "call the neighbors in."

Color-Schemes

BETWEEN colored linens and glass and china and the June flowers, it is easy to select your color-scheme from among the most available equipment and let the food contribute as far as is convenient. Nothing is cooler than green and white, and it is easy to carry out. Too much color makes a hot, mussy table; sky and sun colors of blue and yellow are not difficult, whether one uses buttercups and dandelions or yellow roses; and blue china and glass that is found from the five and ten to the most sophisticated shops these days.

The use of tan linen or lace doilies with the polished surface showing gives a lighter, more airy table; a cloth, even a gay one, is heavier in effect especially for a luncheon. Red roses with green and white accessories always appeal to youth, bits of red pimiento in the newburg; the tomato jelly salad and radishes, the strawberries and the red mints all lend themselves to this color-scheme.

Seafood Cocktails

THESE should be very cold and do not forget to chill the sauce — a tepid sauce on cold oyster or crab is an unpleasant surprise. An excellent cocktail sauce for crab or lobster is made by combining equal parts of chili sauce and mayonnaise with a dash of lemon juice; for a more piquant liquid sauce for clams or tuna fish, or oysters in season, use only two tablespoons of mayonnaise to four of chili sauce; the juice of half a lemon, a teaspoon of worcestershire and a teaspoon of mixed horseradish. It is well to marinate the seafood in a little oil, salt and lemon juice before draining and combining with the sauce.

The Salad Bowl

THE mixed green salads should always be well tossed with the dressing in a bowl; salad of this type placed on a plate and a little dressing poured over it, only to slide off, is a total loss. It is no wonder people leave it on the plate.

Make your usual French dressing (three parts oil to one of vinegar or lemon juice) season to taste with salt, pepper, paprika, worcestershire, celery salt, onion juice, or garlic, according to the type of salad. For the roquefort dressing combine the French dressing with mashed ripe roquefort (4 tablespoons to three-quarters cup dressing) slowly, so that it is creamed. Some like to rub the bowl with a split clove of garlic. A mere suspicion of this flavor is most piquant, but too much is ruinous. The use of tarragon vinegar is excellent here.

If the cheese is not liked add four tablespoons each of chopped pickle or olives and chili sauce, to make an excellent dressing. But always toss the salad with the French dressing and either serve at the table or pass in a bowl, for the best results. Our American salads are not all they should be; to make an irresistible salad is to preach a fine health sermon.

The Main Course

IF shad roe and bacon are not available a regular grill may be substituted, a thick, juicy lamb chop, a slice of bacon and two of the little cocktail sausages, with a corsage bouquet of watercress and a radish rose, is still good even in June!

The following suggestion may be varied in many ways using sweetbreads and chicken, tuna fish and mushrooms, chicken and mushrooms, etc., as supplies and the budget indicate:

Crab and Mushroom Newburg

THIS recipe will serve eight or ten, especially if patty shells are used:

1 pound crabmeat, fresh or canned
2 tablespoons butter
1 pound mushrooms
2 tablespoons flour
3 hard-cooked egg yolks
2 cups cream
3 slices pimiento
Salt, pepper, paprika, onion and lemon juice

Mash the hard-cooked egg yolks and combine with the seasonings: one teaspoon salt, one-fourth teaspoon white pepper, a teaspoon of scraped onion and juice of half a lemon. (Two teaspoons of worcestershire for those who like high seasonings.) Add the flour to the melted butter and stir over a very low flame until smooth; add seasoned egg yolks and cream slowly, stirring till thickened. (Or add flour smoothed with a little cream, to remainder of liquid, and combine with egg yolks and cook in double-boiler until smooth and thick, stirring carefully. A simpler method but the flour is not so well cooked.) Top milk may be used instead of cream.

Peel and quarter the mushrooms and sauté in one tablespoon of butter till tender. Mix with the crabmeat, add to the sauce and heat. Stir in the strips of pimiento, and when ready to serve add three to four tablespoons of sherry or sherry flavor, and garnish with paprika.

WE might as well get the strawberry shortcake off our minds the first thing because it is the June specialty and is almost as controversial a subject as the New Deal. Some like biscuit and some like cake; some want an oldfashioned sheet of biscuit dough split and buttered; some want much whipped cream and some want their cream plain so, and some want none of it.

Your food editor fairly cringes when confronted by a three-layer cake with much whipped cream and a few whole strawberries here and there. Our idea of a shortcake is a sheet of very short biscuit dough, not too much crumb, split when hot and buttered. Slightly crushed berries that have been sweetened, spread generously in between the layers and on top; and a cold pitcher of the smaller berries that have been well crushed, sugared and left in the refrigerator to exude their juice, and perhaps frost the pitcher if it is a silver one.

THAT is shortcake down on the Potomac, toward the end of May, when berries are plentiful and red and cheap; "roe shad" is being called in the street, and the magnolias and the cherry blossoms are in bloom! You got to have a right mean, low-down disposition, as the darkies would say, not to get some fun out of May and June in the Capitol of the Nation, before the asphalt begins to get sticky under "you alls" feet.

We will admit that biscuit, if short enough and thin enough are easier to handle and a good substitute, and some of the ready-to-mix biscuits are good to use if spread with a little soft butter when rolled out and folded over once. Also a small amount of whipped cream mixed with the lightly drained mashed berries is delicious, but it makes a different dish. The following recipe is recommended for shortcake, whatever you do to it afterward.

Shortenin' Cake for the Strawberry

2 cups flour
2 tablespoons sugar
½ teaspoon salt
4 to 6 tablespoons shortening
¾ cup milk
2 quarts strawberries
2 teaspoons combination type baking powder or
4 teaspoons tartrate or phosphate powder

Sift flour, salt, sugar and baking powder together. Cut in shortening (half vegetable fat and half butter is good). Add milk slowly to make a soft dough (flours vary and the whole amount may not be needed but the softer the dough the more delicate the biscuit). (Some knead dough on lightly floured board for half a minute.) Divide in two parts. Roll out quarter of an inch thick and cut with a three-inch cutter. Place half of the pieces on the baking sheet, brush with melted butter, and put other pieces on top. This makes them easy to separate. Or roll out in two quarter-inch sheets and treat in the same way; or roll half an inch thick in sheets or biscuits and bake and split to butter.

Bake in a hot oven (450 degrees) for about fifteen minutes. Sugar may be omitted if preferred; cake or bread flour may be used. This will make six good services with one quart of berries for the filling and top and one quart for the juice.

What Comes Before the Shortcake?

WHEN this dish is to be served it is best to plan the dinner backward because you need to leave "room" for the dessert. It is sad to arrive at a shortcake and be already "complèt." These menus are good to lead up to this masterpiece:

Fashionable New Shopping-Bag with Wooden Handles

No. 917N. Bag. (Finished size with handles about 13-by-14 inches.) "Tropicloth" in black and white, a new woven material, is used for this stylish bag. Our offer includes sufficient Tropicloth, sateen for lining, either red or blue, yarn for the flowers and step-by-step directions for making. **Price, $1.50.** Pair of wooden handles, **$1.00.**

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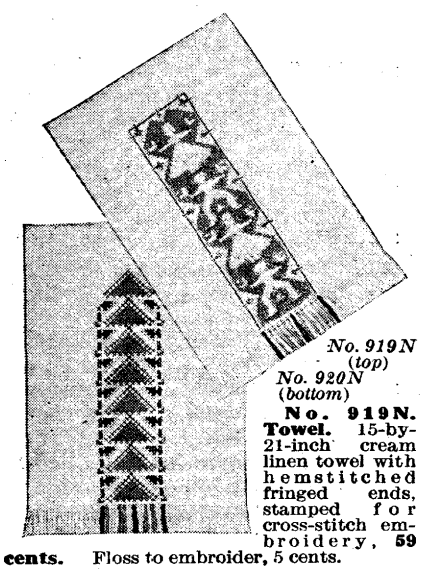

No. 919N (top)
No. 920N (bottom)

No. 919N. Towel. 15-by-21-inch cream linen towel with hemstitched fringed ends, stamped for cross-stitch embroidery, **59 cents.** Floss to embroider, 5 cents.

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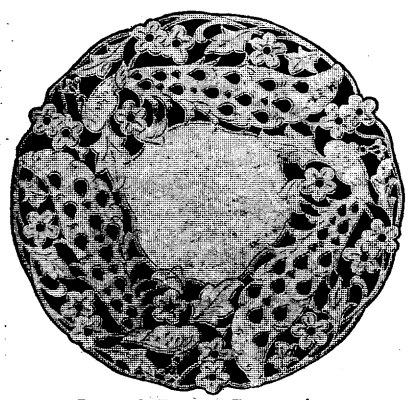

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SHERRY may be omitted, but its flavor is characteristic of a newburg sauce of any kind. Raw egg yolks may be used to thicken the sauce instead of the cooked yolks; in which case the sauce must be made in a double-boiler to prevent curdling, but their use in some form is what ensures a golden creamy sauce with no pasty tendencies.

Two Hot Breads

WITH these luncheon main dishes, a hot biscuit or roll is almost essential. The following recipe, made with cream instead of shortening, has a quality all its own; or you may use the shortcake recipe for hot biscuit, also you may increase liquid to one cup and drop the biscuit, instead of rolling them — a help at serving time.

Luncheon Cream Drop Biscuit

2 cups cake flour
1 tablespoon sugar
½ teaspoon salt
2 teaspoons combination baking powder or 4 teaspoons tartrate or phosphate powder
¼ cup milk
⅔ cup heavy cream

Sift the flour once before measuring and sift again with sugar, salt and baking powder. Combine cream and milk and add all to the flour mixture, stirring till combined and then beating until a soft dough is formed. Drop from tip of teaspoon on ungreased baking sheet leaving space between. Bake in a hot oven (450 degrees) for about 12 minutes.

Corn Sticks

THESE may seem more like January than June, but when made in stick form, crisp and brown, they are perfect to go with salads or cold meats, especially ham and chicken:

Mix in top of double-boiler 1 cup white cornmeal, ¾ cup flour, 2 tablespoons sugar, 1½ teaspoons salt, 2 cups sour milk, 2 tablespoons shortening; set over hot water and cook for 10 minutes. Cool, add 2 well-beaten eggs, and a teaspoon soda dissolved in one tablespoon cold water. Bake in well-greased iron stick pans in a hot oven (400 degrees F.) for 20 to 25 minutes.

Colonial versus Modern Pound Cake

THE other day we had a piece of real pound cake imported from Virginia and it was perfect; another type of cake that is appropriate for summer use for berries and with tea. It is never frosted, it takes many eggs, and on all counts this aristocratic old favorite should be on hand in summertime. Here is an old Maryland recipe, sketchy indeed, but authentic:

Colonial Pound Cake — Thumb-Rule

ONE pound of sugar; one pound of butter; one pound of flour (scant); nine to twelve eggs according to size; one teaspoon soda, season with brandy and nutmeg. The rest is experience and imagination — so did our forebears cook without benefit of domestic science! And some "mighty fine" eating has been done around the edges of Chesapeake Bay.

Just in case you are not an inspirational cook, or pound cake is not a family tradition with you, here are a few sober details: Cream butter and flour; beat the egg yolks and sugar to a cream, mix the two together. Stir in the nutmeg (about a quarter of a teaspoon though some like more — taste the batter — it won't hurt you and may remind you of the days when you scraped the cake bowl as a treat).

If you do not want to use brandy (half a gill or a quarter of a cup is the amount) two teaspoons of vanilla will mildly substitute for it. Or a quarter teaspoon of mace is often used. Last fold in the stiffly-beaten egg whites. Bake in a moderate oven (350 degrees) in greased pans lined with paper for an hour or more depending on the depth of pan. Some use a funnel pan and make the cake very thick.

IN Bermuda they add citron, chopped nuts, raisins and sugared fruit rind cut very thin, but this seems to us gilding the lily as the fine texture of the cake is its greatest charm.

This is tradition, but creaming the sugar and butter together, adding the beaten egg yolks and then slowly beating in the flour would be easier on the wrists and just as good for the cake. Unless of course you have one of those electrified kitchen maids that does your beating for you, while you stand by and watch in elegant repose.

AND still further down the line, to show how times change, here is a modern, economical, easy pound cake in which the pounds, that originally gave it its name, are forgotten:

A Modern Poundless Pound Cake

1 cup butter
1⅔ cups sugar
6 eggs
2 cups flour
¼ teaspoon salt
¼ teaspoon mace
1 teaspoon vanilla

Cream the fat and sugar together, add the eggs one at a time and beat in thoroughly. Then add the flour sifted with salt and mace (or nutmeg). Bake in a greased tube or loaf pan, in a moderate oven for about an hour. Flour is added a little at a time and beaten like "mad!" Vanilla last.

Four Menus for June Luncheon Parties

(Color-scheme of yellow and pink)

Orange and strawberry fruit-cup
Cold fresh salmon with mayonnaise or
Broiled mushrooms with nuts and cheese*
Potato chips — Green peas
Asparagus salad, vinaigrette *
Corn sticks* — Iced tea
Frozen custard — Orange cakes
Pink and yellow mints

(Color-scheme of red and white)

Crab and mushroom newburg *
Parker House rolls — Ripe olives
Tomato jelly salad
with cucumber rings and radish roses
Strawberry tarts — Iced coffee
Red and white mints

(Color-scheme of green and white)

Asparagus soup, whipped cream and parsley *
Shad roe and bacon — Hot biscuit
Mixed green salad
Roquefort cheese dressing *
Pistachio ice cream — Silver cup-cakes
Black coffee

(Blue and yellow color-scheme)

Crab or lobster cocktail *
Cold chicken and ham
Asparagus Hollandaise *
Currant jelly — Cream drop biscuit *
Chiffonade salad *
Strawberry shortcake *
Coffee

Concluded on page 17

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Modish Togs for Summer

Concluded from page 11

The stitch measure is twelve stitches to two inches and seventeen rows to two inches.

For skirt: With circular needle and a strand each of green and peach cast on 348 stitches. Knit 18, * purl 21, knit 37; repeat from * 4 times, purl 21, knit 19. Repeat this round 12 times. On next round knit 18, * purl 2 together, purl 17, purl 2 together, knit 37; repeat from * 4 times, purl 2 together, purl 17, purl 2 together, knit 19. Work 13 rounds. Repeat the decreases each side of the 6 purled divisions, having 2 stitches less between decreases in each division. Continue to decrease every 13th round or 1½ inches, until 1 purl stitch remains in each section (228 stitches). Knit plain all stitches for 8 inches or until 23 inches from the beginning. Knit every 21st and 22d stitches together, making 10 decreases on the round. Knit 1½ inches. Knit 12, * knit 2 together, knit 19, repeat from *, until 10 decreases, knit to end of round. Knit 1½ inches; continue to decrease 10 times every 1½ inches equal distances apart and between the decreases of last shaped round. Work thus until 178 stitches. Work 1 inch or desired length, bind off.

For the back of waist: Cast on 88 stitches for lower edge with double strand, knit 1 row, purl 1 row for 2 inches. Increase 1 stitch each side; repeat increases every 2 inches 3 times and 8 inches from the beginning. Knit 40 stitches, slip on a holder, bind off 16 stitches for center back. Knit 40 stitches. On beginning purl row bind off 6 stitches for the underarm, purl 34. Decrease 1 stitch at end of the next 6 knit rows for armhole, and decrease 1 stitch at inside, or neck edge, every 8th row 4 times. Work even until 7 inches from the underarm, bind off 24 stitches. Take up the 40 stitches from the holder, purl 1 row. Bind off 6 stitches on beginning of knit row, and decrease on beginning of knit rows 6 times and on end of every 8th knit row 4 times. Finish as for first side.

For the front of waist: Cast on 102 stitches. Increase each side every 2 inches 4 times. Bind off 6 stitches each side for underarm. Decrease 1 stitch each side every knit row 7 times. Work even until 5½ inches from underarm. Work 24 stitches, bind off 36 stitches; work 24 stitches even for 2 inches, bind off. Then work first 24 stitches for 2 inches, bind off. Sew side and shoulder seams.

Mark center of 2 purled divisions for center front and back of skirt. Sew to waist with center fronts and backs matching, and divide evenly extra fulness of the waist to fit top of skirt.

For the crochet edge: Attach green at one side of back of neck, with right side of work toward you, double crochet 2 rows around neck edge, making 4 double crochets on end of every 6 rows and decrease 1 stitch at each of the 4 corners. Repeat around armholes.

To make shoulder bows: With green ch 16 st, 1 d c in 2d st from hook and in each st on ch, ch 1, turn. D c 15 st or 1½ inches. * Next row work to within 4 st of end of row, 1 s c in next st, turn, 3 s c, d c to end, repeat from * until 3 st remain, fasten off. D c 15 st on opposite side of foundation ch and work to correspond. Loop: Ch 1¼ inches, d c 1 row on each side of foundation ch, fasten off. Holding in center of bow, wrap loop over it to simulate a bow. Make a second bow. Fasten in place.

For belt: With green make a ch desired waist measure, 1 d c in 2d st from hook and in each st on ch, ch 1, turn. Work until 1 inch wide. Then d c around all sides, making 3 d c in corners. Ch width of belt, fasten in lower edge, turn, d c over ch to make loop fastening.

Lacy Knitted Blouse

THIS distinctive summery model is designed for a thirty-two to thirty-four-inch size. It requires four balls of fine silk-and-wool yarn and four skeins of chiffon bouclé, one pair each of No. 2 and No. 4 straight needles (American Standard Gauge) and a No. 6 crochet-hook. The stitch measurement is five and one-half stitches to the inch.

Two shades of any desired pastel color, with the chiffon bouclé of the darker shade, or white and a pastel, are suggested as possible combinations.

For the back: Using No. 2 needles and one thread each of silk-and-wool yarn and chiffon bouclé cast on 86 stitches. Work ribbing (knit 2 stitches, purl 2 stitches) for 3 inches. Transfer work to No. 4 needles, and start the lace pattern.

1. Using one thread of each yarn, knit 2 * over twice, knit 2 together, knit 2, repeat from * across row.
2. Using the two threads, knit back, dropping extra loop from needle.
3. Using the two threads knit across.
4. Using the two threads, knit back.
5. Using silk-and-wool yarn only knit 4 * over twice, knit 2 together, knit 2, repeat from * across row.
6. With silk - and - wool yarn knit back.

These six rows form lace pattern for entire blouse.

Always use one thread of each yarn for rows 1, 2, 3 and 4 and silk-and-wool yarn only for rows 5 and 6.

When work measures 11 inches, bind off 6 stitches each side of work (underarm) (74 stitches). Decrease 1 stitch each end of needle every other row 6 times (62 stitches). When work measures 6½ inches from underarm, bind off loosely.

For the front: Using one thread of each yarn and No. 2 straight needles, cast on 102 stitches. Work ribbing for 3 inches. Transfer work to No. 4 needles. Start pattern.

When work measures even with back at the stitches bound off for underarm, bind off 6 stitches each side of work (90 stitches). Decrease 1 stitch each end of needle every other row 5 times (80 stitches). Next row knit 40 stitches, tie in second ball of yarn, knit remaining 40 stitches. Using extra balls of yarn, knit both sides of neck at the same time. Continue to decrease at underarm every other row until 8 stitches have been decreased above the 6 stitches bound off at underarm. AT THE SAME TIME decrease 1 stitch at neck edge every other row until there are 12 stitches left on each shoulder. When work measures 7 inches from underarm, bind off loosely.

For the sleeves: Using one thread of each yarn and No. 2 straight needles, cast on 66 stitches. Work ribbing for 1½ inches. Transfer work to No. 4 needles. Start pattern. When work measures 7 inches, decrease 1 stitch each end of needle every other row until there are 18 stitches left on needle. Bind off loosely.

Join all seams. Crochet sleeves in with single crochets. With one thread of each yarn, make 2 rows of double crochets around neck edge.

For the bow: With chiffon bouclé and No. 2 straight needles, cast on 50 stitches. Use stockinette stitch (knit 1 row, purl 1 row). Knit 2 inches. Knit 2 stitches together across row (25 stitches). Next row, purl 2 stitches together across row (13 stitches). Bind off 2 stitches together. Knit second piece to match. Crochet 2 pieces together. Sew bow to blouse with chiffon bouclé.

ANSWERED BY THE EDITOR

PLEASE tell me what is meant by "take in" in directions for knitting. An old scrapbook of patterns has fallen into my hands, and I do not quite understand how to work them. In several places it says "take in three." — *Nellie Gladwin, Minnesota.*

(To "take in" is to narrow, or knit two together, decreasing one stitch; to "take in three" would mean, therefore, to knit three together, or to slip, narrow and bind — decreasing two stitches.)

I SAW in Needlecraft, at one time, directions for making bias bands an easy way, but have loaned and lost the magazine. Can you give it again? — *Mrs. A. L. P., North Carolina.*

(A friend has sent the following directions for making the bands, and they may be what you wish: "Cut your bands on true bias the width desired. Place two or more hat-pins in the ironing-board an even distance apart, and so there will be the same space in pins, with only heads and points covered with cloth, the pins will show in center. Now, insert band under first pin and draw through to second pin, and so on, thus turning the edge on both sides of band, and press with a hot iron. One can make several yards in a very few minutes, and then the bands are ready to apply for facing or trimming as needed.")

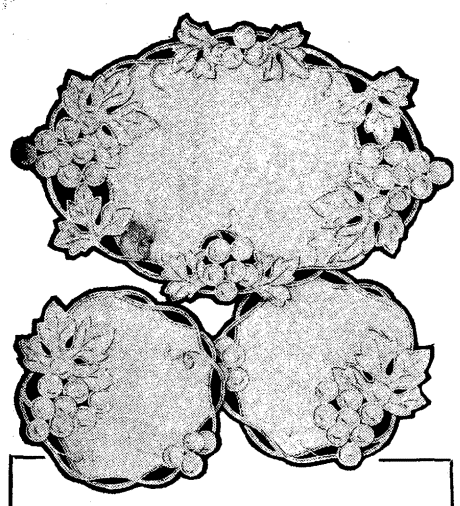
NOT long since I was asked how to knit herringbone design, in thread or yarn. I could not tell, but said I would "ask Needlecraft" — so here am I! Can you tell me? — *Mrs. G. M. J., Canada.*

(We can at least try. For one design, cast on any number of stitches divisible by three. First row, knit one, knit two together, thread over; repeat, ending with knit two. Second row, purl one, purl two together, over; repeat, ending with purl two. Repeat the two rows for all the work. It will be understood, of course, that the usual over is made before the purl in the second row, in addition to the extra stitch. A more open effect, such as is seen in knitted laces, requires an uneven number of stitches to start with, and each row is the same: Knit one, * over, knit two together; repeat.)

WISHING to make an appliqué quilt I should like to know the best way of applying the patches; I always blanket-stitch or buttonhole them on, but feel sure there must be other easier and perhaps more desirable methods.— *Mrs. L. L., Maryland.*

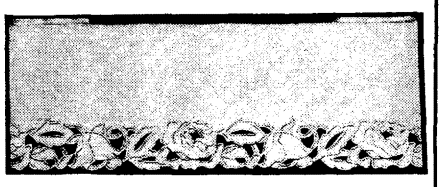
(A friend who has made two or three very lovely appliqué quilts says that she simply turns the edge of the patch under evenly, bastes it, bastes the patch in place, and fells or hems it with tiny stitches of self-color thread, so that no stitches show on the right side.)

Fruit & Flowers for Summer Cutwork



Grape & Leaf Buffet-Set

No. 914N. Buffet-Set. Design stamped on Cream Linen for one 11-by-17-inch and two 8-by-8-inch pieces, **50 cents.** Floss to embroider, 36 cents.



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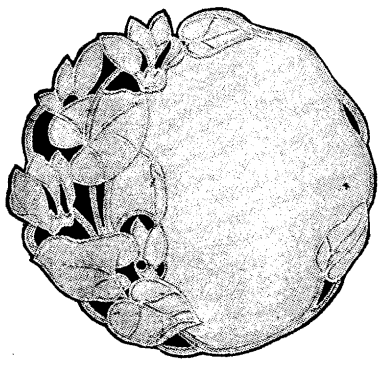

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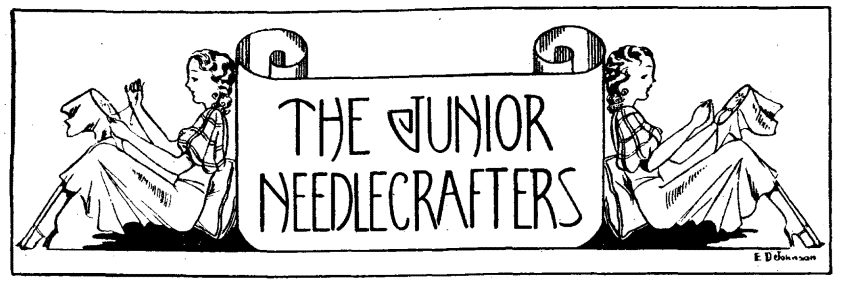

An Embroidery Club for Girls

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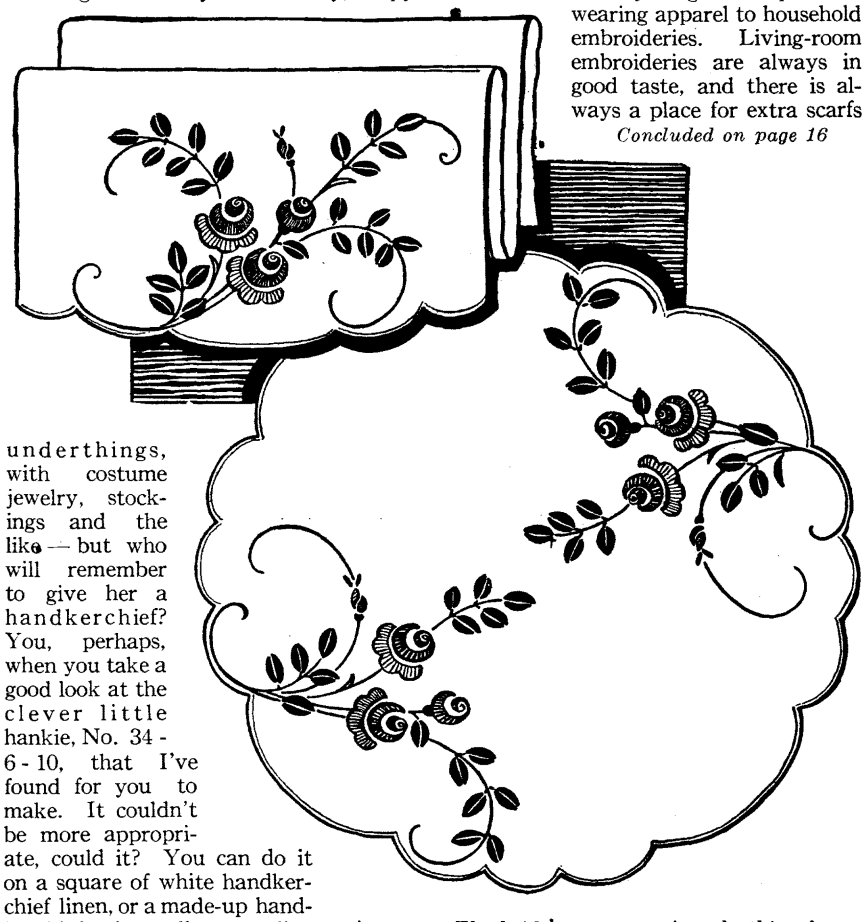
DEAR GIRLS: Unless we except December with its holiday rush, it doesn't seem that there is a busier month in the whole calendar than June, what with perfect flocks of graduates and just floods of brides; and both graduations and weddings imply gifts — perhaps not elaborate ones, but certainly some small remembrance to remind these excited, happy people of our good wishes and good will. There are just quantities of things to give them, of course, but nothing can better express personal sentiment than some exquisite bit of our own handiwork. You hardly need to be told that you just can't make a gift for someone, with your own hands, without thinking of that person all the time you are making it. If you have been following our stitch lessons closely, you can make just about anything you have a mind and a will to!

No. 34 - 6 - 10. An unusual handkerchief for the sweet girl graduate

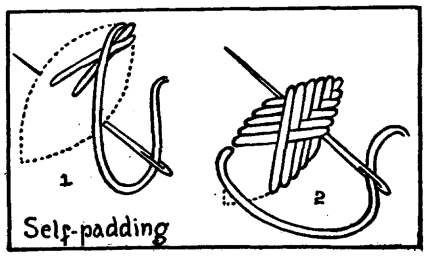
THE matter of choice is sure to enter. The graduate is almost certain to be deluged nowadays with tricky, wispy underthings, with costume jewelry, stockings and the like — but who will remember to give her a handkerchief? You, perhaps, when you take a good look at the clever little hankie, No. 34 - 6 - 10, that I've found for you to make. It couldn't be more appropriate, could it? You can do it on a square of white handkerchief linen, or a made-up handkerchief of excellent quality, using a single thread of black to outline the figure with tiny stitches, green for the spray behind her, and a bit of red for the bow on her diploma; or you can gown the graduate in black, give her flesh-colored features, hair to correspond with that of the graduate who is to receive the handkerchief, and you can outline her "sheepskin" with white and tie it with a wee satin-stitch bow of her own school or college colors; and if that isn't a highly personalized gift, I don't know what is! If you use a square of handkerchief linen that necessitates finishing the edges by hand, roll them and whip lace along the edge, or else whip them once each way with a single thread of the colors of the recipient's school or college as a final delicate touch.

BRIDES are another matter, for the things one can give them are legion, and include everything from personal wearing apparel to household embroideries. Living-room embroideries are always in good taste, and there is always a place for extra scarfs

Concluded on page 16



The bride's roses are just the thing for a scarf, No. 34 - 6 - 11, and matching centerpiece, No. 34 - 6 - 12, with buttonholed flowers and self-padded leaves



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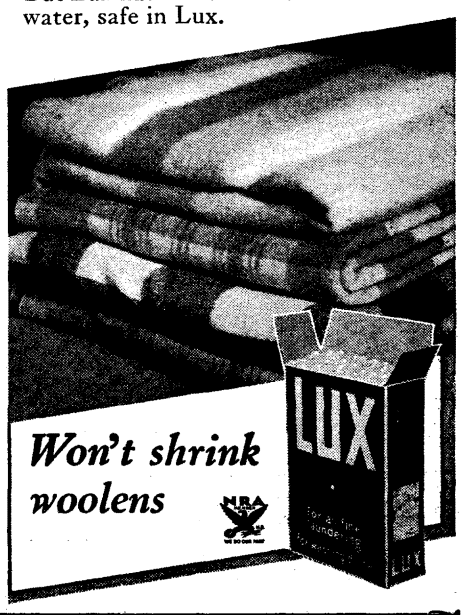
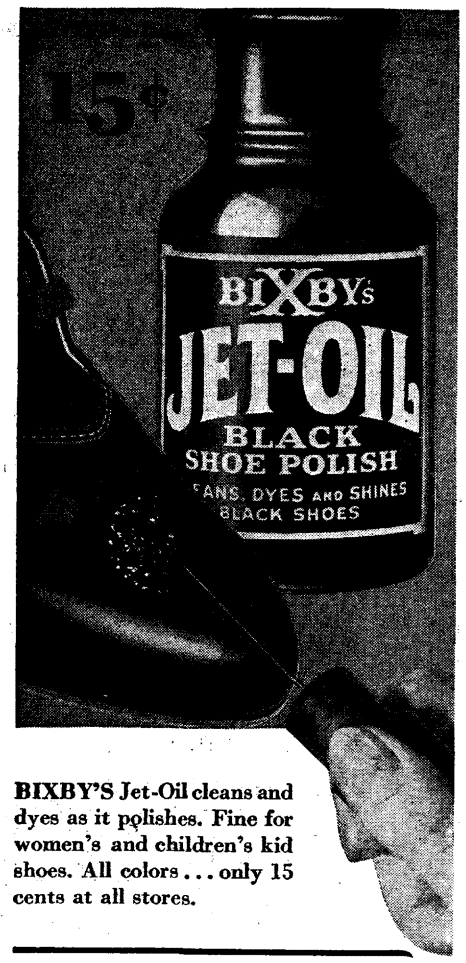


Won't shrink woolens



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Concluded from page 15

and centerpieces, especially if they match. Find out, if you can, what color-scheme the bride intends using in her living-room and harmonize your needlework with it. The graceful sprays of roses that adorn centerpiece No. 34 - 6 - 12 and scarf No. 34 - 6 - 11 can be done in shades of rose, rust or copper on a dark background. With pearl cotton as a medium, you can see that the work will move swiftly and be most effective.

For general use, a twenty-four inch centerpiece is a good choice, and a scarf that is eighteen inches wide and thirty-six inches long has possibilities for a short table or for a longer one where the polished wood may show at either end. Certainly such embroideries will not be laid away in a hope chest, but will find a constant usefulness that will bring you pleasantly to mind every time the owner looks at them.

The roses in this graceful design, which I heartily recommend to you, lend themselves easily to close, firm buttonholing. Stems, of course, should be outlined, and edges buttonholed. Leaves present a new problem, for they are developed in a stitch that is very old, very popular and very good-looking. Perhaps you girls have never done Dorondo stitch, but your mothers have, for it was a very popular form of needlework some few years ago, and whole designs were executed in it. It is easy, and goes fast, and when well-done is very effective. "Dorondo" is its dressed-up name, but its "real" name explains it — self-padding stitch. It is one of the filling stitches we have been learning these past two or three months, and shares honors with Cretan, tree, voided satin, leaf stitch and all its kin. It is one of those stitches that automatically braids itself as you make it, and, as you can readily see, pads itself as well. The diagrams almost explain themselves, but let's have a bit of practise.

DRAW a leaf on a bit of material, and thread your needle with a generous length of pearl cotton or six threads of stranded floss, for this is essentially a coarse-thread stitch, for real effectiveness. Bring your needle out at the tip of the stitch, and send it down again on the midrib about halfway down the leaf; now bring it out again right opposite where it last went in, near the lefthand edge. Carry the thread up diagonally to the tip of the leaf and take a horizontal stitch, which will necessarily be a short one, from edge to edge right below the tip so that only the end of the long vertical stitch will show. Now you will have made the first diagonal stitch and will be in position to make the second; so send the needle down to the righthand edge opposite the ends of the other stitches, and bring it out straight across on the lefthand edge, completing the three foundation stitches. From now on all you have to do is to fill the leaf with these diagonal stitches made by taking horizontal stitches first at the top and then at the bottom as in figures 1 and 2. Figure 2 particularly shows you just the way in which the braid of diagonal stitches is formed and how it pads itself as the leaf fills. Try it. It's fun to do.

NOW that vacation days are almost here, do plan to spend some time each day with your needle, if it isn't more than fifteen minutes. If there is some stitch that you haven't had time to learn, get out your file of Needlecrafts and master it. No embroidery stitch is really hard. Only two steps are necessary: learn how, and keep doing until you can do it without thinking about it. There is a very definite pleasure in seeing lovely things grow under your fingers, and if you haven't experienced it, you have something worthwhile in store.

Vacation days, too, mean a chance to form and develop your local Junior Needlecrafter Clubs. The first step in forming a club is to choose a group of girls who are apt to get along well together, if you want your club to endure. From six to ten is a good number, although as few as two or three congenial girls can carry on a Club successfully. It is better to start with a few members and add new ones as time passes, rather than to start with a large group and have members constantly dropping out. Better, too, to select girls who are of the same general age when possible because, as you know, girls of about the same age have the same interests. Of course all members of a Junior Needlecrafters Club should be interested in some form of needlework. I should consider a member to be in good standing in such a Club as long as she met all the Club obligations, whatever you may decide that these are.

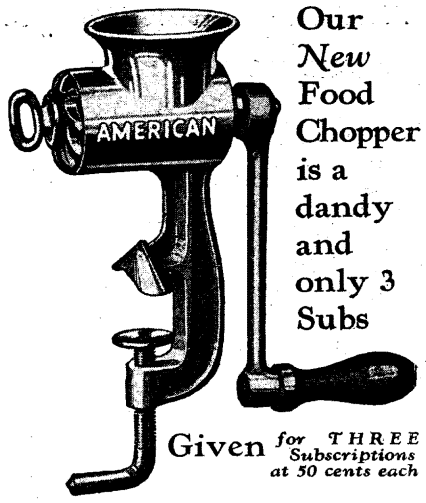
Needlecraftily yours,
Constance Evelyn

If you are interested in forming such a club in your town, write to Constance Evelyn, in care of Needlecraft Magazine, Augusta, Maine, enclosing a three-cent stamp, and she will tell you how to go about it •

I TOO, had many ends of yarn left, of different colors, and wondered how I could use them up. At last I thought of a way: I drew six-inch squares on a piece of burlap — making it six squares long and three squares wide, leaving room for edging or border of any desired color. I pulled threads through with a crochet-hook, using smaller pieces for corners; I used old yarns, jerseys, wools, silks — and you have no idea how lovely this rug is. It would be an ideal mat for a piano-bench, and made an inexpensive and unique Christmas gift. The suggestion is a novel one — at least, I have never known of it before — and may be applied in many different ways. — *Mrs. Fred Poritz, Wisconsin.*

I HAVE found that it is best never to fold an embroidered piece when putting it away; it should be rolled, instead. To make a roll is a very simple matter. Take a newspaper and roll it evenly and smoothly, beginning at the fold; then roll another paper around this in the same way, and repeat with other papers until you have a compact roll of the required size. Now take a single sheet of ordinary gummed paper and cover the roll of newspapers neatly, or one may spread library paste on the roll, then cover with the single sheet, and when dry it is ready for use. — *Mrs. Josephine Stuart, Vermont.*

SO many find it extremely difficult to cut silk hose and underwear for crocheting or hooking rugs that I wish to pass on directions for a method I have found very desirable: Cut off the feet of the stockings and open the leg of each by removing the back seam. Then lay them flat and starting at the bottom, roll up to the top — keeping the weave as even as possible, after which proceed to cut off the rolls in one-half or one-inch pieces, according to the use you intend making of the strips. This is very much more quickly done than cutting flat; and as the edges turn in when crocheted, any unevenness will not be noticed. — *Mrs. C. D. Clipfell, Minnesota.*



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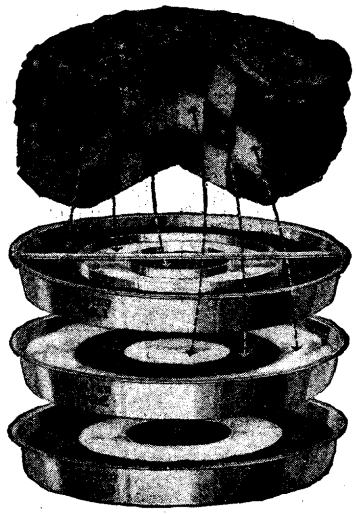

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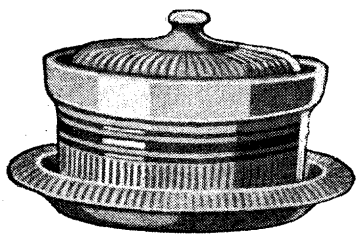

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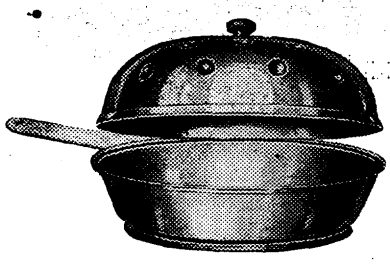
This seven-inch casserole with cover and separate plate is made of Hull fluted pottery. Cream colored with green band trimmings. Very attractive and very practical. The 9-inch plate is deep for a pie plate. Order by name and by **Gift No. 4217.**



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This new invention is an ideal roaster as well as a deep fryer. Roast or fried chicken, baked ham or pot roast prepared the waterless way is delicious. This utensil is made of steel, has steam condenser for self-basting and self-browning; retains high nutritive food values. Roasts, bakes, broils on top of stove. No need to use oven. Made of 22-gauge prime steel, 9¾ inch diameter and 1⅞ inches deep. Order by name and by **Gift No. 4422.**

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NEEDLECRAFT MAGAZINE
Augusta, Maine

Concluded from page 13

Mushrooms for Everybody

MUSHROOMS have always been reckoned as luxuries, but now they are becoming delightfully accessible. As we have said before, two firms noted from shore to shore for their quality foods, are offering canned mushroom soups, in excellent form to be used as such, or as a basis for sauces or creamed dishes, especially with chicken, ham, peas, or more mushrooms, at any season.

RIGHT in December we had a letter from a Needlecrafter in Texas, wanting to know how to cook and serve fresh mushrooms so we thought other readers might like a word on the subject, now when they are plentiful.

Wash in cold water quickly, remove stems and strip off skins working from the edge; they peel easily. (Stems may be scraped and sliced and used with peelings for soup stock.) One of the best and easiest ways to cook them is to put some butter and seasonings in each cap, a little butter in the pan with a few spoons of water, and either cook under the broiler or sauté on top of stove till done — ten to fifteen minutes.

FOR a special dish put two cashew nuts into the circle of the cap, a bit of butter in between and salt and paprika, a thin bit of cheese on top, and cook as just described, best under the broiler. Four of these will enliven a vegetable plate; are good served with buttered rice with paprika; or with wild rice, and are excellent with spinach.

Mushrooms cut in smaller pieces and stewed in a very little water and butter, may then be added to a cream or brown sauce, with or without sherry flavor, and make a distinguished addition to steak or roasts. Or the minced stewed mushrooms with their juice may be mixed with rice or spinach and served with chicken. Very delicious this way.

MUSHROOMS always are an addition to any newburg or creamed dish of chicken, or crab, or to chicken hash. They may be used in any proportion desired. One of the famous dishes, cooked under the oven glass "bell tops" resting on small individual glass plates, is a slice of toast, a thin slice of cooked ham, a thick slice of chicken, and a creamed mushroom sauce poured over the whole. A home modification of this dish could easily be arranged on a platter and no combination of flavors is more perfect. Either the chicken or ham alone could, of course, be used.

The mushroom soups mentioned would greatly decrease work and cost if used as a starter for some of these chicken mushroom combinations with more of each added, they make especially delectable and new dishes for spring and summer luncheons, and as they are rich, small portions are appropriate.

THE food value of mushrooms is interesting. They are a mild meat substitute, more as to flavor than as to nutrition; and have a notable place in a vegetarian diet as an appetizer. They are anti-acid in their reaction, the folks who dread fat need not fear them as they have only 204 calories to a whole pound; they have needed minerals, especially phosphorus, and 3.5 percent of protein (body-building element as in meat).

Asparagus with Variations

THE canned asparagus soup we have always, and it is difficult and expensive to make the soup from fresh asparagus entirely. But try starting with the canned soup, and adding to it a few fresh asparagus tips, water cooked down with the tough ends of the stalks split and sliced, and a little cream, and you will salvage every bit of asparagus flavor, at little cost and trouble. Always these soups dress up for a party, by adding a spoonful of whipped cream sprinkled with minced parsley or a dash of paprika.

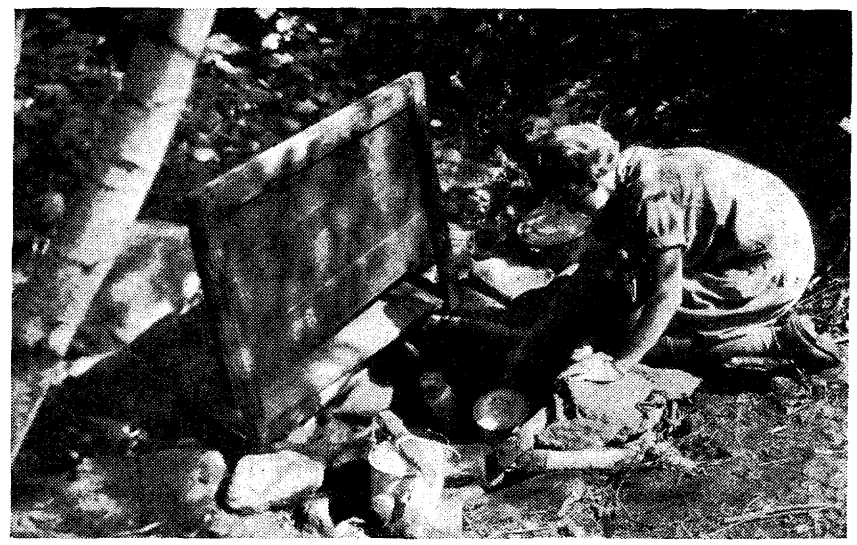
Asparagus hot with Hollandaise or melted paprika butter with mashed hard egg; or cold with a rather sour French dressing are outstanding features of luncheon or dinner now. It is also good cut in short pieces, the tips cooked separately because they get done first, then combined in a cream sauce. This may also be placed in a shallow baking dish, sprinkled with buttered crumbs and grated cheese, and browned in the oven. The sauce should be thicker for this.

The Hollandaise sauce is a bugbear to most because it is so temperamental and demands one's exclusive attention at the last minute or it curdles. Try this off-the-stove method and see if it is not practicable in any kind of a hurry:

A Sturdy Hollandaise Sauce

Cream two tablespoons of butter with one of flour. Add one cup of boiling water, slowly, stirring carefully, then place over a low heat or in a double-boiler and stir until thickened. Remove from the stove and add slowly the well-beaten yolks of two eggs, stirring it steadily. Season with a teaspoon of onion juice, juice of half a lemon, a teaspoon of salt, and white pepper or paprika to taste. This is an excellent sauce to dress up cauliflower, broccoli, or spinach, as well as asparagus.

GRANDMOTHER was a good Girl Scout, too, and used a cooling cellar just like this. But how her eyes would have gleamed at the sight of a modern mechanical refrigerator. It's time to be picking out yours



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Concluded from page 9

the short strap which goes from front to back. Set the ends of the straps between the inner edges of the brim, turn in the brim edges and stitch together. The hat is "set up" by buttoning the brim ends together at the back, then buttoning the head strap over on this same button. The two side straps are then brought together and tied on top of the head. For a boy's hat, the two long straps should be cut off at the top so that they lap over about an inch. Round off the ends, sew a button on the end of one strap and make a buttonhole in the other. This brings the button on top of the head. A fabric-covered button of good size looks well.

The other little hat, No. 34 - 6 - 8, is a much more dressy model and may be worn with our afternoon frocks. The crown section is daintily embroidered with a daisy-stitch garland in pretty pastel shades. Edges of crown and brim are blanket-stitched with blue or rose, or the color you wish to emphasize. The brim is buttoned together at the back and the crown is attached to the brim with tiny snap fasteners.

EVEN the simplest clothes take on an air of distinction from smart little accessories. It is such small details which distinguish the outfits from exclusive shops, and such small details are right at mother's finger tips and take very little extra time or money . . . but what a difference they do make! Try a crisp white collar and swanky pocket on a small boy's suit. Bind the collar or blanket-stitch it with red and work vivid little red aeroplanes in cross-stitch on collar and pocket set No. 34 - 6 - 4. Make the collar double so that the back of the embroidery will be neatly covered. Broadcloth, linen, or any firm white material is satisfactory for such a set.

WITH so many delightful Scotch plaids going into little dresses and suits this season we need the right touch on the collars and cuffs to go with them. Surely these Scottie pups on No. 34 - 6 - 5 will be quite in the spirit of the thing and we promise you they are the most entrancing small creatures. Use two strands of black floss in your needle and fill the little fellows in solidly with French knots. It doesn't take but a few minutes to fill them in they are so tiny, but they look so very cocky and real with their rough little coats you will be edified with them. Use a row or two of tiny outline stitches in red for the dog collars. (Watch big sister snitch these purps for her scarf-ends or hat!) After stitching top of collar and facing together, turn, press, and blanket-stitch the outer edge with red then work black French knots between the stems of the stitches. This makes a very effective finish. Finish pocket tops in the same manner. For this Scottie set we have planned a collar and two pockets with the doggies on them, and sleeve bands to be finished with the blanket stitch and French knot edge only.

You may feel assured that these suggestions for little folks' summer apparel are sane as well as smart for Fernande is a lively young laboratory for the testing of her designing mother's idea material. This is her first appearance as a diminutive fashion model . . but she has been actively co-operating with the "staff" for some three and a half years . . she has chewed beautifully embroidered bonnet ties, she has hugged all the huggable toys, she has loved all the dollies' things, she is a charter member of the Keep Kleen Kadets . . and she hopes you will like her little self and all her little clothes!

Girl Scout Sampler Contest

Concluded from page 4

words. Only those who have attempted the origination and adaptation of design know what problems worried the young artist. Could she make the grill simple enough to work in? Would it adapt itself to no curves, and be easy to count out in threads on the material? How would it look if done in black, white, red, green, or what? And above all how would many grills look, side by side when reproduced as a border? Would they be too bold, and might it not be better to reproduce the book motif for the border?

Certainly nothing could have been wiser than the use of the grill for this purpose, and the outspread scissors filled the space in the corners perfectly. They were a happy thought. But why should she have not used them in the border? They were too sharp, they did not fit the space.

And the silhouette of the flatiron, did it carry its message? Would it balance in its space and fit with the other symbols? And at the corners, shall we put the iron there, or the open book?

Then the question of colors and the many decisions necessary for their proper relationship. And after all is decided, the execution of the design, carefully counting every thread and painstakingly working in the tiny stitches.

AMAZINGLY enough, more of the Girl Scout message of a general nature is carried in the winning design than the one originally planned. Nor did the young lady forget her own troop, remembering it by placing her Scotty troop insignia in the place of the squirrel in the original design.

For the most part, deviations from the original design were frequent, but not all of the new motifs were original. One ambitious girl, who received a lesser prize, had attempted a shore scene, with hollyhocks, a cottage and the sea. It was good too, although not so well adapted to the medium of cross-stitch as it might have been to solid embroidery.

Many of the prize winners chosen for their perfection of technique, displayed samplers which might have been shown on either side, so cunningly had their stitches been fashioned. Some, experimenting with color, had reproduced the design on different backgrounds entirely, and made up a complete color-scheme of their own.

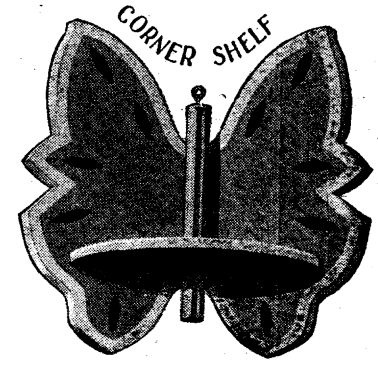
Certainly the results of the contest were interesting. Next in line should be a test of real originality in design, a competition not only in technique but in real sampler making, with a grand prize for the finest design embodying the Girl Scout ideals, with original motifs throughout.

Can young girls of scout age do it? Of course they can. They know more—or at least as much right now, about design and color, arrangement and execution as many of their mothers.

Black Glass Lamp with Parchment Shade

Given *for THREE Subscriptions at 50 cents each*

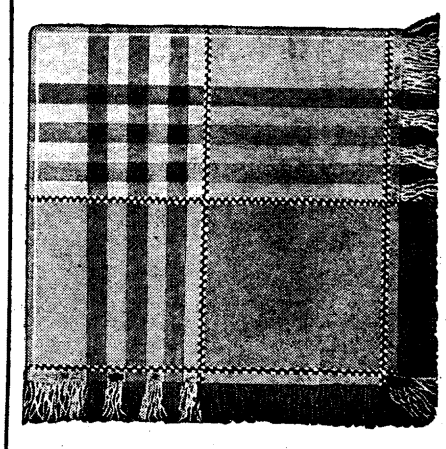
This lamp is 10½ inches high, with 7-inch parchment shade. Made of black glass with chromium base five inches through. Very graceful and lovely. Comes complete with cord, plug and socket. All but the light-bulb. Order by name and by **Gift No. 4346.**



Butterfly What-Not

Given *for TWO Subscriptions at 50 cents each*

This realistic Butterfly corner shelf is a very modern what-not indeed. Useful for vase or other ornament, but primarily an ornament in itself. Eight inches high with an eight-inch wing spread it is dainty and very colorful. Made of painted wood with two coats of gloss enamel over the primary coat. Black spots, silver body and gold-leaf edging all put on by hand. Your choice of green or red wings and shelf. Comes all ready to hang in the corner by eyelet as shown in picture. Order by name and by **Gift No. 4420.**



Pure Linen Tablecloth

Given *for TWO Subscriptions at 50 cents each*

Pure linen cloth, generous size, 50 by 50 inches, new pattern cross stripes over-all design, in blue, gold or green. State color choice. Also this year's cloth comes only in latest mode with fringe. We do not know how long we can continue to supply this quality cloth for this small club. Better order now. Order by name and by **Gift No. 2762.**

Call on your friends. Show them your copy of Needlecraft. Tell them a subscription costs only fifty cents. Ask them to subscribe through you. Send us the names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, the gift you select. Order by name and by gift number. Address:

NEEDLECRAFT MAGAZINE
Augusta, Maine

For a Little Maid

LITTLE tot's dress, No. 831, is altogether adorable with its perky shoulders and snug French bodice. The skirt allows plenty of leg space and is joined to the bodice with shirring, which gives a very dainty effect. The dress is designed for 1 to 4 years. To make in the 4-year size will require 1¾ yards of 35-inch material.

Cool and Smart

THE junior miss will appreciate this very smart and simple dress, No. 2658, especially planned for her. The "buttoned-on" cape effect makes it distinctly individual. It is designed for 6 to 12 years. To make in the 8-year size will require 1⅞ yards of 39-inch material, with 1¼ yards of binding.

Three-in-One Dress

THINK of the possibilities of this clever sports model, No. 803. You can carry it out as originally planned with white crash linen for the suspender jumper dress and the guimpe in navy blue and white, stressing the nautical idea. It is designed for 14 to 18 years, and for 36 to 40 inches bust-measure. To make in the 16-year size will require 2½ yards of 39-inch material for dress, 1¼ yards of 39-inch material for cape, and 2 yards of 35-inch material for blouse.

Sports Outfit

NEW sports toggery for youth features shorts, shirt and removable skirt. Model No. 676 is an especially snappy style. It is designed for 11 to 19 years. To make in the 15-year size will require 5⅛ yards of 39-inch material for the entire outfit.

Cool and Simple

HERE'S a clever little beach dress for the junior. Model No. 940 is as smart as it is practical and easy to make. Wear it with or without the guimpe. It is designed for 8 to 16 years. To make in the 12-year size will require 2 yards of 39-inch material for dress, and 1⅞ yards of 35-inch material for blouse.

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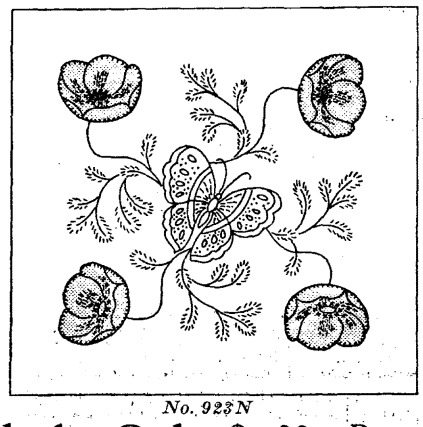
No. 922N



No. 923N

New Rainbow Quilt Blocks Only $1.30 a Dozen Postpaid

These attractive 18-inch quilt blocks are stamped on fine white muslin and colorfast percale with each piece clearly marked showing where to cut, turn and apply without guesswork. Requires twelve blocks, set three across and four upright with 5-inch inserts for joining blocks and a border. Single bed requires narrower inserts and border. Working directions are furnished with each set.

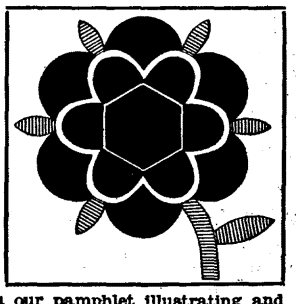
No. 922N. Basket of Pansies and Butterfly Quilt Block. $1.30 a dozen including applique. Floss to embroider, 55 cents.

No. 923N. Butterfly and Poppy Quilt Block. $1.30 a dozen including applique. Floss to embroider, 60 cents.

Send your orders to **NEEDLECRAFT MAGAZINE, Augusta, Maine**

$100.00 IN CASH PRIZES

Give This Quilt Pattern a Name



This quilt block pattern is so old that it is new! The pattern was originated by the early settlers of Pennsylvania so long ago that its name has been forgotten. We are looking for a new name. What would YOU suggest? For the 23 best names selected we are offering $100.00 in cash prizes. First Prize will be $25.00; Second Prize, $15.00; Third Prize, $10.00; and 20 additional prizes of $2.50 each—$100.00 in prizes. Duplicate prizes will be awarded in case of ties. Here are a few names that have been suggested: Old-fashioned Posy, Pennsylvania Rose, NRA Star, Six-leaf Clover, etc. Send in name before June 30, 1934.

Electric Sweeper Given for Promptness

It will pay you to be prompt in sending us a new name for this quilt pattern. We are going to give for promptness to the winner of First Prize his or her choice of an Apex, Eureka, Premier, or Hoover Electric Sweeper. When you send us your name for this quilt pattern, if you will send 10 cents in silver, we will send you our pamphlet illustrating and naming more than three dozen new and old-time quilt patterns. Mail your name for this quilt pattern NOW to:— OLD-TIME QUILT SHOP, 29 Capper Building, Topeka, Kan.

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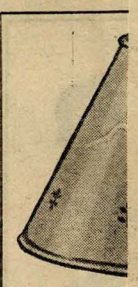

ractive neckline and the eves of this smartly girlish 7. It's a fascinating white handkerchief-finish d you want to carry it out nned. Linen in plain or or checked seersucker, , novelty pique and tub ther delightful suggestions. It is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 3⅛ yards of 39-inch material

Give

THE striking effect of the new windblown silhouette is dear to the heart of youth. You'll be won over immediately by the jauntiness of this youthful model, No. 2676. Fashion it of tub silk in plain or print, handkerchief-finish lawn prints, linen or wrinkle-resistant voile prints. It is designed for 11, 13, 15, 17 and 19 years. To make in the 15-year size will require 3⅜ yards of 39-inch material, with ¾ yard of 2-inch plaiting for neck

IMAGINE this precious little dress, No. 2677, as it was carried out in a soft yellow, beige and cocoa brown wrinkle-resistant voile print. The circular sleeve frills are picot edged. Should you omit the frills, the drop shoulder forms quite a delightful effect, and will be lovely carried out in pastel tub silks. Chiffon prints and handkerchief-finish lawn prints are other interesting mediums. It is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 3⅝ yards of 39-inch material, with ¾ yard of 39-inch contrasting

HOW charming are the new caped sleeves of this summery model, No. 2678; they are also very becoming and delightfully cool. Printed silk crepe in blue and white made the smart original. A pretty striped handkerchief-linen in Mexican pottery tones would be perfectly stunning; and another scheme, attractive and cool, is navy blue sheer crepe. The dress is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 3⅛ yards of 39-inch material, with ¼ yard of 35-inch contrasting

THIS fascinating new evening gown, No. 2665, is most flattering. Its gracious lines give the effect of height and slenderness. Note the back is cut quite low while the front favors the new square neck. It's an easily made model and charming in black chiffon. Absinthe green lace, porcelain blue organdy and pink crepe silk are other lovely suggestions. The gown is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 4⅛ yards of 39-inch material

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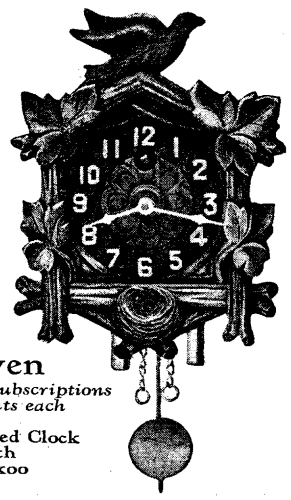
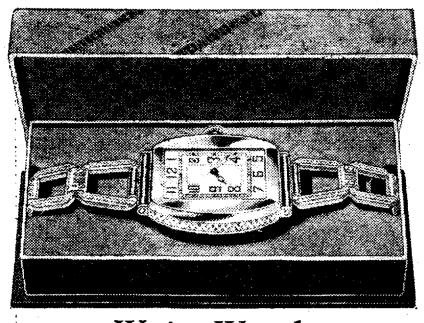


The De Luxe Pendulette

Given
for FOUR Subscriptions at 50 cents each

Guaranteed Clock with Cuckoo

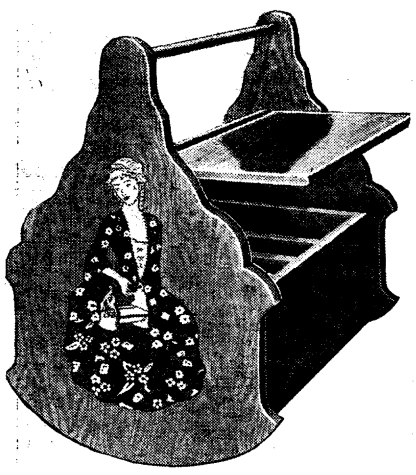
Everybody knows that a pendulum clock is the most accurate of timepieces. Here you have a pendulum clock by the famous. De Luxe Clock Company fully guaranteed. This little wall clock with the carved wood frame mounted with a pert little cuckoo and his nest, is unusual, and most decorative. The dial is carved wood with raised numerals painted silver color like the hands. The clock itself is brass and the brass pendulum and weights showing beneath the stained wooden clock are most effective. The over-all height is 6½ inches, width 3½ inches. Not only an unusually ornamental clock, but a dependable timepiece as well. Order by name and by **Gift No. 4166.**



Wrist Watch

Given *for SIX Subscriptions at 50 cents each*

Everyone will appreciate the beauty of this new wrist watch. White-gold finish, non-tarnishable bracelet of same material quickly adjustable to any wrist. Beautiful silver dial with raised numerals. This watch carries the manufacturer's guarantee and comes in a neat gift box. This watch was made for men and boys but is very popular with girls. Order by name and by **Gift No. 4176.**



Sewing Cradle

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This sewing cradle is made of wood, maple finish. Two hinged covers, one on each side and a sliding tray inside to hold pins, needles, thimbles, etc. Size 10 inches long by 8 inches wide by 11 inches high. This is just the right size to carry with you from room to room, and to set on the floor by you while you sew. Both ends are prettily decorated. Order by name and by **Gift No. 4184.**

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NEEDLECRAFT MAGAZINE
Augusta, Maine

Smart Jacket Dress

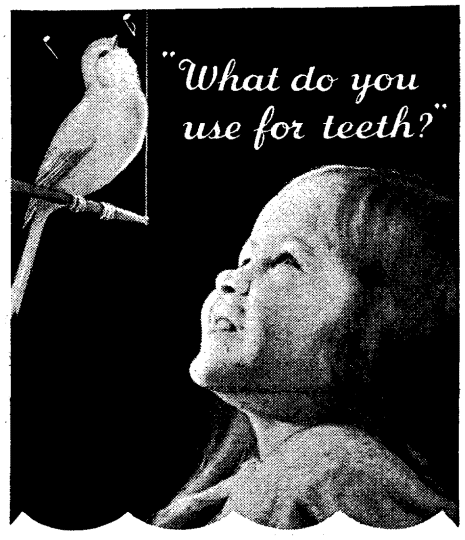
AN especially lovely two-piece model for the more matronly figure, No. 677, uses twin prints or two contrasting colors with charming effect. The styling is smart and slenderizing. Small-figured crepes in summery shades are appealing for this utility outfit. The suit is designed for 36 to 48 inches bust-measure. To make it in the 36-inch size will require 3⅛ yards of 39-inch material, with ⅜ yard of 39-inch contrasting for dress; and 2¼ yards of 39-inch material for jacket.

Chic for Matrons

THE diagonal curved lines of skirt front and closing of this charming model, No. 2684, are delightfully flattering to the matronly figure. Sleeves may be long or short; the skirt is of pleasing fulness. A preshrunk material is an advisable choice. Linen print made the original. The dress is designed for 36 to 48 inches bust-measure. To make in the 36-inch size will require 3⅛ yards of 39-inch material, with ½ yard of 35-inch contrasting for collar and cuffs.

Charming House-Frock

DEVELOPED in preshrunk material — linen, pique, seersucker or dimity, nothing could be more conservatively smart and delightfully slimming than this attractive house-frock, No. 2662. The lady in the home will appreciate this interesting style. The dress is designed for 36 to 48 inches bust-measure. To make it in the 36-inch size will require 3¼ yards of 39-inch material, with ⅝ yard of 39-inch contrasting for collar, vestee and cuffs.



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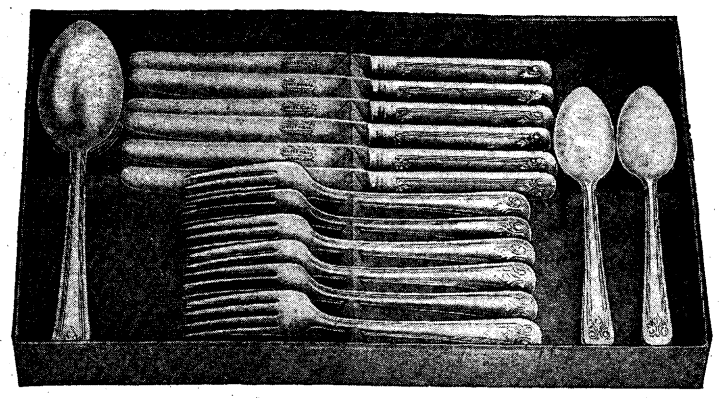

30-Piece Tray of Silver

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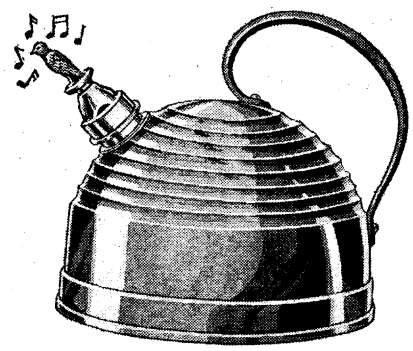
This is the famous Universal silverware made by Landers, Frary and Clark. Never before have they offered such a bargain. Here we give you thirty pieces, including silver-plated knives with stainless steel blades, all packed in a fancy gift box, and sent for this small club of subscriptions. No matter how much tableware you have you certainly will have a place for this bargain lot. Perhaps never again will we be able to make such an offer. Certainly not after prices advance. The set consists of six stainless knives, six medium forks, twelve teaspoons and six tablespoons. Order by name and by **Gift No. 4171.**

Send in Two Subscriptions to Needlecraft

Get for yourself this Copper Blue Bird Whistling Teakettle

Given *for TWO Subscriptions at 50 cents each and 10 cents extra to help pay postage and packing*



When the water boils the bird begins to whistle and whistles as long as the kettle steams. Fascinating novelty and a real help towards economy. You know instantly when the water boils. Kettle is made of solid copper — 2-quart capacity. Polished with clear lacquer protective coating. Inside tin lined. Handle and bird are blue enameled and very decorative. Order by name and by **Gift No. 4281.**

If you prefer a Blue Bird Whistling Teakettle of aluminum order by **Gift No. 4282,** and send two subscriptions without the 10 cents extra.

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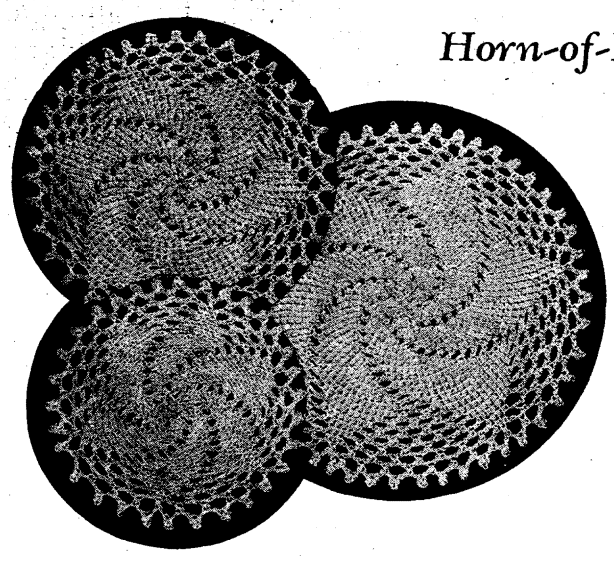
NEEDLECRAFT MAGAZINE
Augusta, Maine

Horn-of-Plenty Design



Hot-Dish Mats

Given *with a three-year Subscription to Needlecraft at $1.00 and*

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$1.10 in all

Everybody is Crocheting

The demand for crochet exceeds anything the manufacturers have known for years. You will want to be crocheting and if you will work a **Needlecraft** pattern you know that you are getting the very best pattern that can be devised for the use for which it is intended. **Needlecraft** patterns do not go out with the fad. **Needlecraft** patterns, as our pattern department can testify, are popular month after month and often in demand year in and year out. There is only one reason for this and that is that **Needlecraft** patterns are undoubtedly the best needlework patterns obtainable. One of the loveliest patterns for hot-dish mats is our **Horn-of-Plenty** design. We would like to see every needlecrafter in the country do one of these sets. That is why we have chosen the particular pattern for this offer. Our offer consists of 400 yards of ecru crochet-cotton and instruction sheet for working this Horn-of-Plenty Set.

Send us $1.10 for a three-year subscription to Needlecraft and we will enter the subscriber's name for 3 years and we will send to the same name and address this Horn-of-Plenty outfit. Order by name and by **Gift No. 4374.** Send your order to

NEEDLECRAFT MAGAZINE
Augusta, Maine

Living-Room Accessories

(*Illustrations on page 5*)

DECORATIVE table-runners and chair mats not only add charm to the living-room, but serve the very practical purpose of protecting table tops and upholstered surfaces from the grime of daily usage. Since it is much simpler and less of a drain on the pocketbook to keep such covers immaculate than to renew upholstery or refinish a polished surface, it is good judgment for every home to be well supplied with these practical accessory linens for the living-room.

Ecru linen is usually found to be a most satisfactory background material, since it is neutral in color and therefore usable with many different decorative schemes, launders beautifully, and takes kindly to various decorative treatments. Although it may suitably be embroidered with richly contrasting hues, it is never more decorative than when worked in a deeper tone of the body color, and of the many different types of needlework for which it is suitable there is none that pays greater dividends in the way of dramatic effectiveness than the gros cutwork done with heavy thread and accented with details worked in highly raised satin stitch, in the manner of embossed leather.

THE designs on page 5 pay tribute to the month of roses, the large piece of chair-set No. 34-6-1 finishing fifteen by twenty inches and the arm mats accompanying it, eleven by fifteen. Although pictured on a large overstuffed chair, the back may be used alone on a chair of the Martha Washington type, having an upholstered back and wooden arms, and the arm mats are of sufficient size to be suitable for the backs of smaller side chairs. The ends of the runner, No. 34-6-2, duplicate the large chair-back and in length may be either forty-five or fifty-four inches, according to the table top upon which it is to be placed.

Pearl cotton No. 5 is used for the buttonhole-stitchery which borders all the outlines of the design and the satin-stitch spots are worked with six threads of stranded floss, filling as well as covering stitches. The stranded floss (two threads) is also used for running the outlines which are to be buttonholed, and if these lines are run double, that is, with a return of stitches between those of the first row, the edges will be correspondingly firmer when they are cut out. While most of the leaves are veined with raised satin-stitch, a few of the smaller ones are marked with outlined veins, worked with six threads of the stranded floss with the stitches touching, so that the effect on the back is like backstitch. There are also lines of outline enclosing the plain linen above the cutwork panel.

To a beginner the bullion, or roll-stitch, picots along the edge may look a little tricky and although in reality they are quite simple, it will probably be well to practise making a few on a bit of the linen. They are made in process of doing the buttonholed edge. As the place for the picot is reached, pass the needle into the purl or loop of the last stitch from front to back (not into the linen). Holding it in place with the right hand, with the left wind the thread around it from right to left close to the stitch. Then, holding the coils of thread in place with the fingers of the left hand, draw the needle through, tightening the thread and easing the coils until the round little roll-stitch picot results. If at first you do not succeed in making one to your liking, try again. Practise is all that is needed.

Another caution to the beginner is not to cut away any of the linen ground between the various motifs until the work is all finished and pressed. There may be the temptation to do this in order to see how the piece will look.

THE method of cutwork procedure is — first, to run the edges of all parts of the design to be buttonholed with short stitches. Next, buttonhole over the run-in stitches, picking up as little of the material with the needle as possible and keeping the stitches the same length throughout, the purl coming next the edge to be cut out.

As a new thread becomes necessary, run it along the line to be covered and bring the needle through from the back inside the purl of the last stitch.

Running, buttonholing and outlining can be done in the hand, but the fabric should be stretched in a hoop for the padded satin-stitch. The stitch direction on the petal spots is straight from the flower center toward the petal edge. Lay the filling stitches back and forth across the space inside the outlines in the opposite direction to that to be followed by the covering. In working the leaf veins the stitches slant upward from left to right toward the tip and the filling stitches run lengthwise the space.

The French knots on the flowers, done while the fabric is stretched in the hoop, are made with twelve threads of the stranded floss wrapped once around the needle. Fasten off the thread on the back by making a couple of little knot stitches over the threads connecting the last knots.

When the embroidery is all done, press on the back under a wet cloth over a thickly padded ironing-board. Dampen the linen well and then iron until thoroughly dry. Using sharp manicure scissors, cut the sections of linen away between the motifs close to the purl of the buttonholing.

Concluded from page 10

25. One sp, 1 bar, 1 sp, 7 tr, 3 sp, 10 tr, 1 bar, 13 tr, 1 sp, 5 tr, ch 3.

26. Four tr, 2 sp, 10 tr, 1 bar, 13 tr, 3 sp, 7 tr, 1 lct, 1 sp, ch 6.

27. Two sp, 7 tr, 8 sp, 7 tr, 4 sp, 8 tr, ch 3.

28. One tr, 1 sp, 7 tr, 2 sp, 4 tr, 2 sp, 7 tr, 7 sp, 4 tr, 2 sp, ch 6.

29. One sp, 7 tr, 7 sp, 7 tr, (1 sp, 7 tr) twice, 1 lct, 1 tr, ch 3.

30. One tr, 1 bar, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 1 sp, 7 tr, (2 sp, 4 tr) twice, 1 sp, ch 5.

Repeat from 1st row.

To make the fringe: Wind cotton round a piece of cardboard 4 inches wide. Cut one loop-end of the cotton. Knot 6 strands through every space at the bottom of the border. Care should be taken to make the knot in the center of the cotton strands. Trim bottom of fringe.

An Unusual Towel Trio

For Summer Needles

BY JENNIE HIRSCH

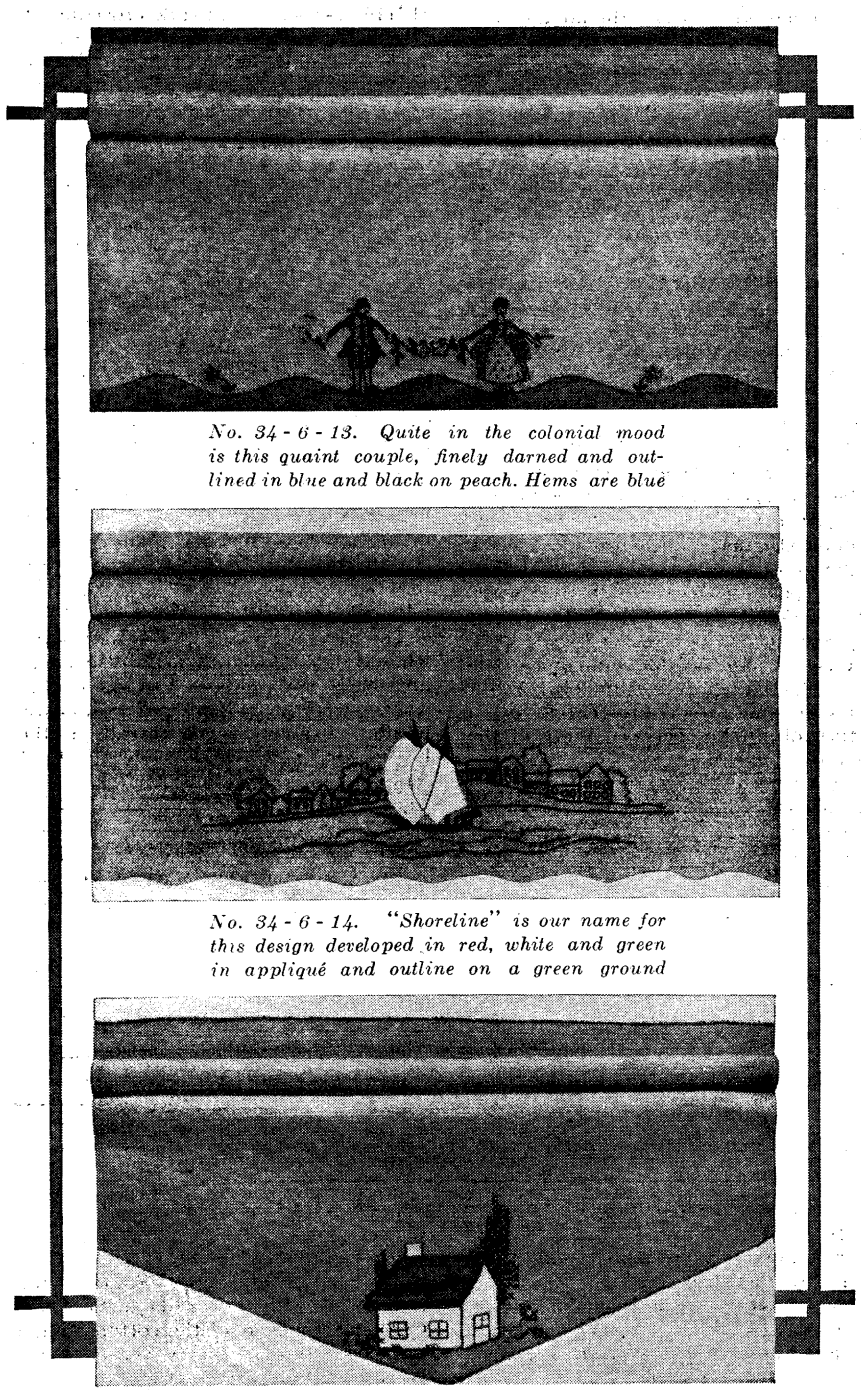
CLEVER and different are these three designs, all easily made with familiar stitches on pleasantly colorful grounds of soft linen huckaback, to which are applied hems — blue in one instance and white in two. The edges of these hems are permissibly turned in all around and felled down, although green outlining replaces felling on the inner edges in the case of the little house model, No. 34 - 6 - 15, tying up with the corresponding green outlining used to cover the house, roof and chimney edges. However variously these hems are shaped on the decorated ends of the towels, they are straight and narrow on the opposite ends.

The breeches of the colonial gentleman on No. 34 - 6 - 13 are outlined in light blue, and his coat darned in vertically with a darker shade, while his lady's skirt and paniers are darned in horizontally with light blue and her petticoat seeded with darker color. Black outline and satin stitch are used for the rest of the figures. Daisy-stitch flowers are purple and gold, the one color encircling the other and their order reversed in the two growing out of the hem.

White appliqué sails on a red satin-and-outline boat which has black outlined ropes, and sails on dark green outlined waves past a light green outlined shore lined with red houses, in the same stitch, clustered among dark green trees, tells the color-and-stitch story of "Shoreline" towel No. 34 - 6 - 14 very adequately.

Green outline for marking and applying the little house, and green and purple and gold cross-stitches for trees and garden are all you need to make the third model.

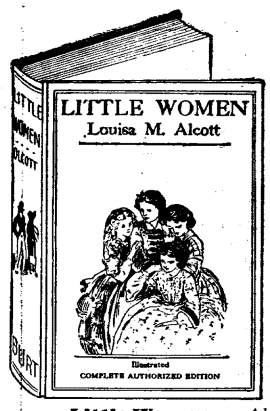
Use three threads throughout, except for fine parts, where one is sufficient. If you like finer outlines, use two threads instead of three.



No. 34 - 6 - 13. Quite in the colonial mood is this quaint couple, finely darned and outlined in blue and black on peach. Hems are blue

No. 34 - 6 - 14. "Shoreline" is our name for this design developed in red, white and green in appliqué and outline on a green ground

No. 34 - 6 - 15. On lavender, a wee garden and white house in a bright-hued garden is most inviting in appliqué, outline and cross-stitch



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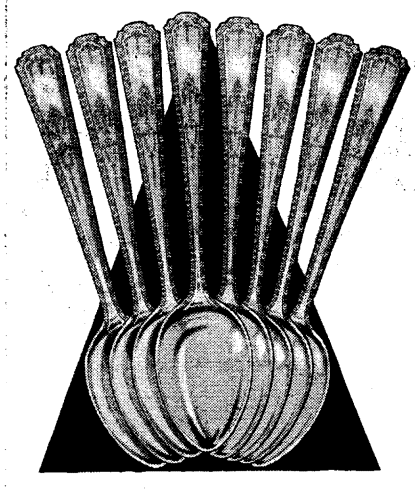

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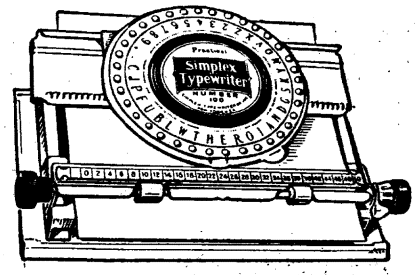

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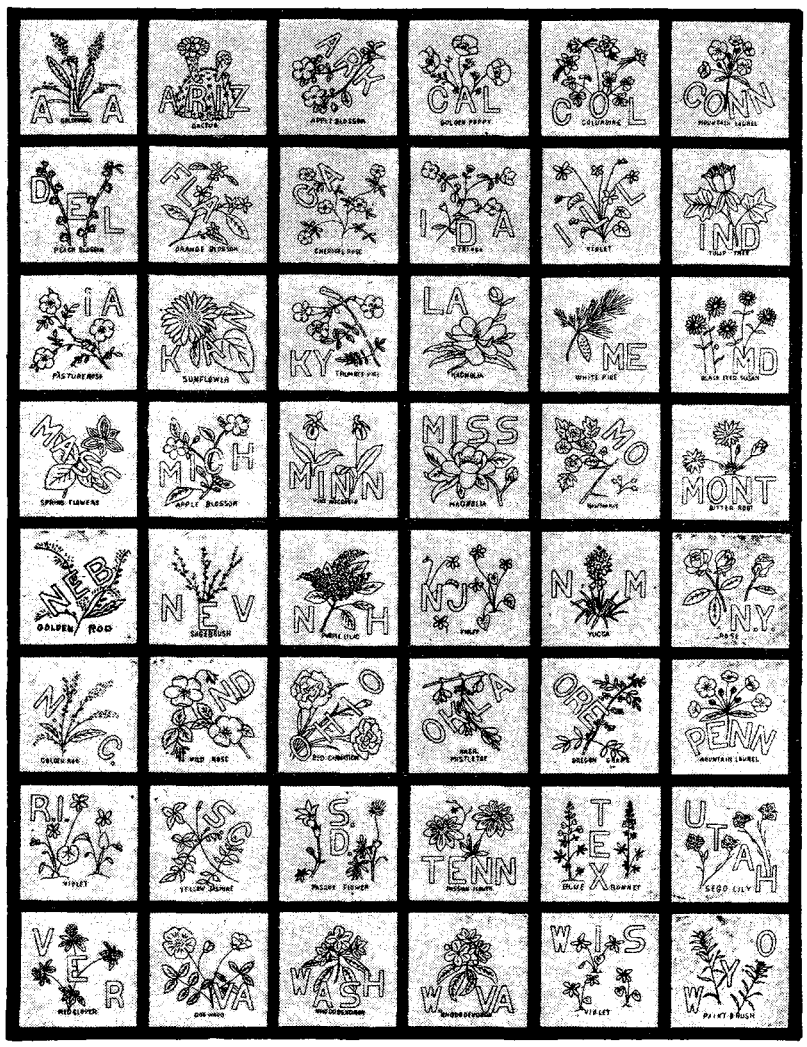

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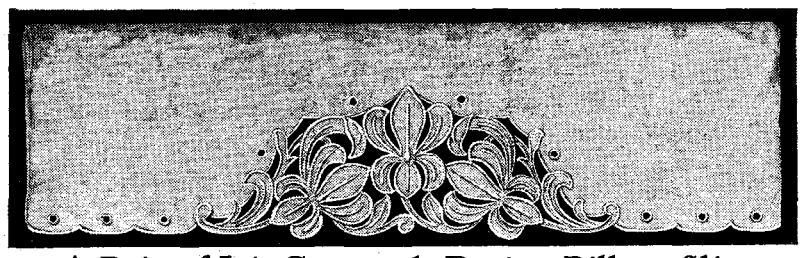

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Materials for the Familiar Stitchery Designs Shown on Page 7

Cream Hardanger scrim, for drawn-in thread-work or cross-stitch, 36-inch width, 52 cents a yard

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No. 34 - 3 - 25. Chair-Pad or Cushion. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 16-by-32-inch percale, choice of pink, blue, lavender, yellow or green, with strip for ruffle, 40 cents. Pearl cotton to embroider, 20 cents

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No. 34 - 6 - 12. Centerpiece. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on 24-by-24-inch cream linen, 60 cents. Pearl cotton to embroider, 75 cents

Guest Towels

No. 34 - 6 - 13. "Colonial Couple." Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 15-by-24-inch peach linen huckaback, with light-blue gingham for bands, 75 cents. Floss to embroider, 18 cents

No. 34 - 6 - 14. "Shoreline." Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 15-by-24-inch green linen huckaback, with white gingham for bands and applique, 75 cents. Floss to embroider, 13 cents

No. 34 - 6 - 15. "Little House." Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on orchid linen huckaback, with white and green gingham for applique, and borders, 75 cents. Floss to embroider, 13 cents

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(Reprinted from the September 1926 Needlecraft)

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(April 1929 issue)

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Colonial Knitted Counterpane
(February 1930 issue)

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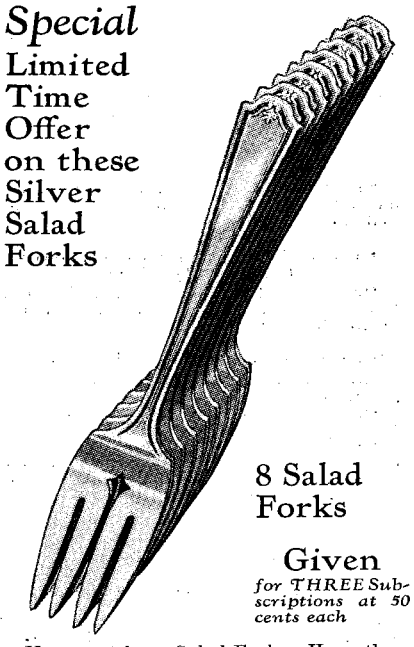

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Augusta, Maine

New Arrangements of Familiar Stitchery for Table Doilies

(*Illustrations on page 7*)

ECRU curtain scrim counting about eighteen threads to the inch was used for the place-mat done in simulated weaving. This material also comes in white, which is nice for dresser covers.

The bands of color running lengthwise the mat are about one and one-fourth inches in width, striped as follows — 1 henna, 2 green, 2 light blue, 3 dark blue, 2 light blue, 1 henna, 1 light blue, 3 dark blue, 2 light blue, 2 green, 1 henna — each line consisting of a double thread of No. 5 pearl cotton. Blocking off the plain surface between are lengthwise lines of green and crosswise lines of henna.

The mat finishes about eleven by sixteen inches, fringe included, and should be cut about fourteen by eighteen inches to allow for side hems and frayed edges. A runner should be cut eighteen inches in width and the length desired, running the stripes crosswise.

Open up skeins of embroidery-cotton and cut as usual. This provides eighteen-inch lengths doubled with loop at center. Plan desired spacing and, for accuracy, mark with black sewing cotton before drawing threads.

Draw out a fabric thread a little way at one end and securely knot to it a length of stout sewing cotton or silk, making sure knot will not slip. Do not knot fabric thread, as it will be difficult to draw. Pick up same thread at opposite edge and draw, the sewing thread following in its wake and taking the place of the one removed. Cut off fabric thread, knot sewing cotton to loop of colored embroidery cotton and taking hold of sewing thread on the opposite side draw in the color, easing its passage with the fingers of the left hand so as not to put too much strain on the slender thread and knot. It is quite disastrous to have this break or the knot slip midway, as then the color must be woven in and out with a needle, one thread at a time.

This is all there is to the technique of drawn-in thread work. A single thread draws very easily, but the wider borders are more difficult, since the threads crowd against one another and need a little manipulation with the fingers.

This lengthwise border treatment is very nice when place-mats only are used in the table setup. When used with an eighteen-inch runner, stripe the ends of the mats and run the bands of color at intervals across the runner, which may be a short one to finish inside the end mats or long enough to hang over the table ends.

Swedish Weaving

EIGHTEEN-inch ecru linen of even weave and sturdy texture was used for the mat on page 7. For the border, measure in one inch from selvage, draw threads for one-fourth inch, skip about three-sixteenths inch material and draw threads for one-half inch, again skip three-sixteenths inch material and draw for one-fourth inch. For the sake of accuracy, it is wise to do both ends of mat at the same time. Turn and baste one-eighth inch hems on lengthwise cut edges. A matching runner may be finished at the ends in the same manner and banded crosswise at intervals so as to run continuously with the borders of the place-mats when placed upon the table top.

Running thread into hem on under side to fasten, bring to front over drawn threads at end of narrow stripe, next to fabric, and proceed to weave over and under groups of four threads back and forth in darning fashion to form design, reversing the customary position of the needle by passing the thread end first and pressing the needle against the point. This prevents possible splitting of threads, yet gives a sharp needle for starting and fastening off the working-thread.

The design is very simple, consisting of three sections, each woven back and forth four times over three groups of four foundation threads. Each section occupies one-third of the width of the narrow space and each "steps up" four threads in advance of the one preceding, so that the resulting design is on the diagonal. Reference to the illustration on page 7 will show that the second narrow stripe is the reverse of the first. The color is changed with each repeat of the design (blue, green, gold, green, blue, etc.,) the thread being fastened off and the new one added by passing the needle crosswise through the finished work on the back. At the ends, both start and finish, the weaving is done over the double threads of the turned hems, drawing the thread snugly.

Study of the detail will plainly show the relation of the design in the wider border stripe (five sections) to the narrow ones on either side. It is a good idea to carry the three along at the same time, finishing with one color and then taking the next in rotation. Accuracy in counting threads is essential and one should also be careful not to draw the thread unduly when darning back and forth and to maintain an even tension throughout.

Although it is really immaterial at what point the design starts, both ends of the mat should be alike, the design running in the same direction.

Directions for Stitches in Crochet

Chain (ch): A series of stitches or loops. each drawn with the hook through the stitch preceding.

Slip stitch (sl st): Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

Single crochet (s c): Having a stitch on needle, insert hook in work, take up thread and draw through work and stitch on needle at same time, This is often called slip stitch, for which it is frequently used, and also close chain-stitch.

Double crochet (d c): Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread, and draw through, thread over again and draw through the two stitches on needle.

Treble crochet (tr): Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

Half treble or short treble crochet (h tr): Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

Long treble crochet (l tr): Like treble until you have the three stitches on needle; thread over and draw through one, (thread over, draw through two) twice.

Double treble crochet (d tr): Thread over twice, hook in work, draw through, making four stitches on needle; (over and and draw through two) three times.

Triple treble crochet (t tr): Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.

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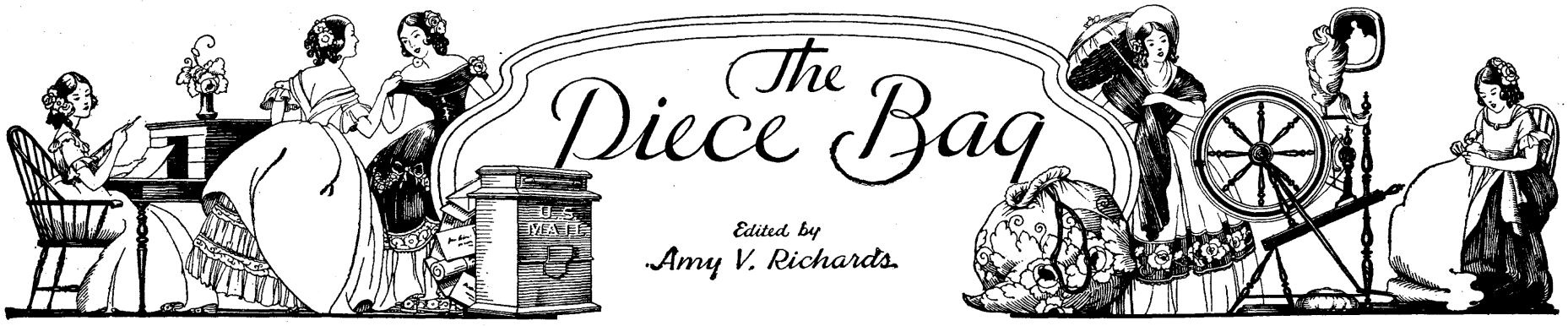


The Piece Bag

Edited by
Amy V. Richards

A BACK ALLEY FAIR — The local Garden Club is just the group to make a success of an out-of-door affair of this kind. The ideal place to stage the sale is a pretty dead-end road where the gardens of the abutters may be opened to the public and where traffic can be controlled, or a modern building development where the service road runs between the back lots of the houses on two parallel main streets.

For booths push-carts are very useful and picturesque, others may be set up with rough boards and trestles, and in some places "market women" with big baskets may sit under huge umbrellas and dispense their wares. A Caledonian Market will make an interesting feature. This is not a rummage sale, or yet a white elephant table . . .but partakes a little of each. It is after the manner of the fascinating English markets where the country folk bring whatever they wish to sell to town. Club members bring all sorts of unwanted or crowded-out things from their homes to be sold at this market, but no clothing. Those in charge may be costumed as English country lassies.

There must be a flower stall, of course, in charge of girls in gay smocks and big straw hats. For this booth everyone will be asked to contribute cuttings, bulbs, roots, seedlings, shrubs, or whatever possible from the overflow of their own gardens. Cut flowers may be offered and a special feature made of charming bouquets arranged and sold in their inexpensive containers.

By all means have a Sidewalk Cafe. Borrow as many beach and lawn umbrellas as possible and scatter them among the tables. Cover these card tables with black-and-white checked oilcloth to protect them and suggest tiled tables. Serve salads, sandwiches, ices, iced or hot beverages, cakes or what you find moves fastest in your community.

If you can gather in a real hot-popcorn wagon, by all means do so. The fragrance allures both young and old. Usually the village-green popcorn merchant is only too glad to come and share his profits with you.

Gingham Girls may preside over a table where aprons, smocks, children's play togs, small cushions, toys and novelties are all made of the gayest of new prints.

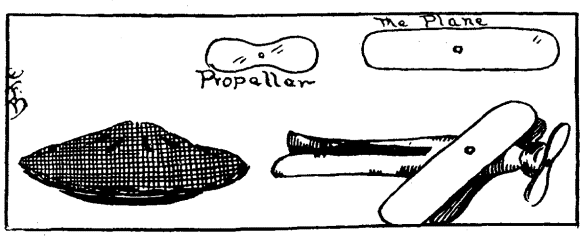
The "Grab" might well be an old rain-barrel presided over by two young ladies dressed as a small boy and girl. Packages are all wrapped in brown paper and are to be fished out with a long pole which has a hook screwed in the end.

Fresh asparagus, or some especially choice early garden delicacies may be offered by brightly clad maids, either from push-carts or basket stands. They should sing-song their wares as the market women do in London.

PICNIC PIES — With the advent of summer parties and the beginning of the picnic season, mothers will find this idea useful and popular with youngsters. To make these Picnic Pies, take a large paper pie plate, mark off the bottom into pie-shaped pieces with a crayon. In each section print the letters of the name of some kind of pie. Jumble the letters well and write them hit-or-miss all over the space. Next place a lace paper doily or piece of wax paper over the plate. Put a sandwich or two, some cookies, hard candies or nuts in separate flat plackets and place on the plate. Include some small favor. Place paper napkin on top of all. Now cut a "pie crust" from brown paper, marking the vent holes and crimping on the edge with a brown crayon. Lay the "crust" over the contents of the plate and glue it all round the edge.

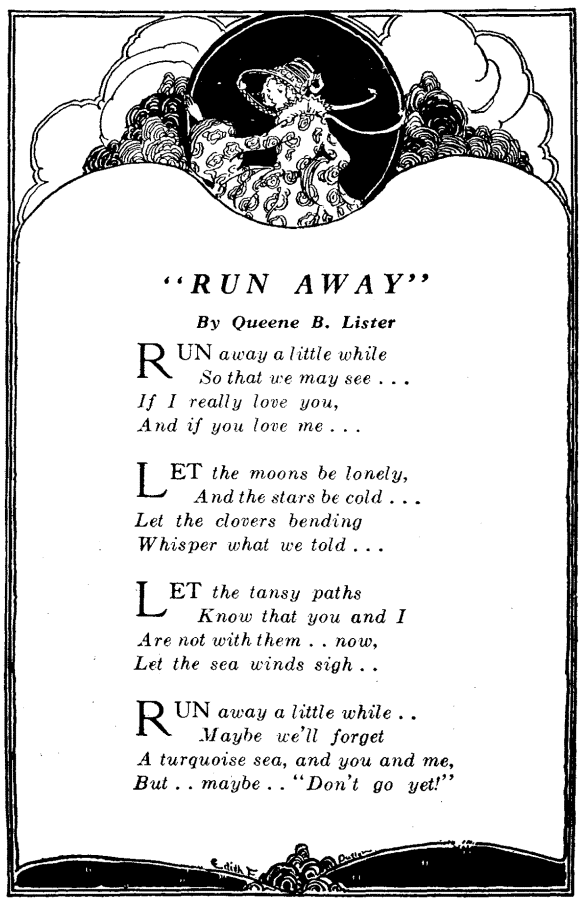
The children will be delighted with their pies and they make the simplest kind of lunch seem a real festivity. Moreover, after the luncheon is consumed, you may be sure of a few quiet moments while they all try to puzzle out the names of the various pies written on the bottom of their plates.

CLOTHESPIN PLANES — Given pieces of stiff colored paper or cardboard, a few colored thumb tacks, and clothespins, the young mechanic has the mak-



ings of a whole hangar full of aircraft. From the paper he cuts the wings, about one inch wide and three inches long, and a propeller in correct proportion. One thumb tack holds the propeller to the head of the clothespin, and another tack will mount the wings on top of the pin. If a biplane is desired, another wing section is tacked underneath. Realistic looking propeller blades can be made from tinfoil which can be folded and twisted to give a slant to the blades.

CAKE AND PIE PARTY — The Junior Aides of a Community Church sponsored this costume party which they deftly combined with a food sale that netted



"RUN AWAY"

By Queene B. Lister

RUN *away a little while*
So that we may see . . .
If I really love you,
And if you love me . . .

LET *the moons be lonely,*
And the stars be cold . . .
Let the clovers bending
Whisper what we told . . .

LET *the tansy paths*
Know that you and I
Are not with them . . now,
Let the sea winds sigh . .

RUN *away a little while . .*
Maybe we'll forget
A turquoise sea, and you and me,
But . . maybe . . "Don't go yet!"

an unexpectedly large sum for their treasury and proved one of the most successful social events of the season. Posters to advertise the event were made by cutting out the luscious pie and cake illustrations in the magazine advertisements, mounting them on cardboard, and adding dancing feet and waving arms to these delectable dishes. Under each picture was printed a legend somewhat after this manner, nicely spaced and arranged . . Cake and Pie Costume Party . . . Admission Price, Twenty-Five Cents . . .Date of Party . .Dancing . . Orchestra Name . . Refreshments Served in Coffee Shop . . Wear something to suggest a cake, . . Or represent a pie . . Rare prizes will be given those . . Who take the judges' eye!

The possibilities for costuming at such a party are endless, as to the cakes one might represent we suggest a few of the most obvious . . Angel, Devil's Food, Ribbon, Chocolate, Sunshine, Upside-down, Bride's, Snowball, Orange Blossom, Golden, Silver, Christmas, Martha Washington, Black and White, Lady Fingers, Hermits, Brownies, Election cake, Spanish, Domino, Lily, Ladv Baltimore. Among the pie possibilities are Washington, Apple, Cranberry, Date, Lemon, Peach, Pumpkin. One doesn't always need an entire costume to carry out the idea . . for example the Cranberry pie representative might wear a white frock with a red sash. On the ends of her sash cranberries would be strung like red beads. Around her neck she will wear strings of red cranberries, and she will have long earrings made of cranberries

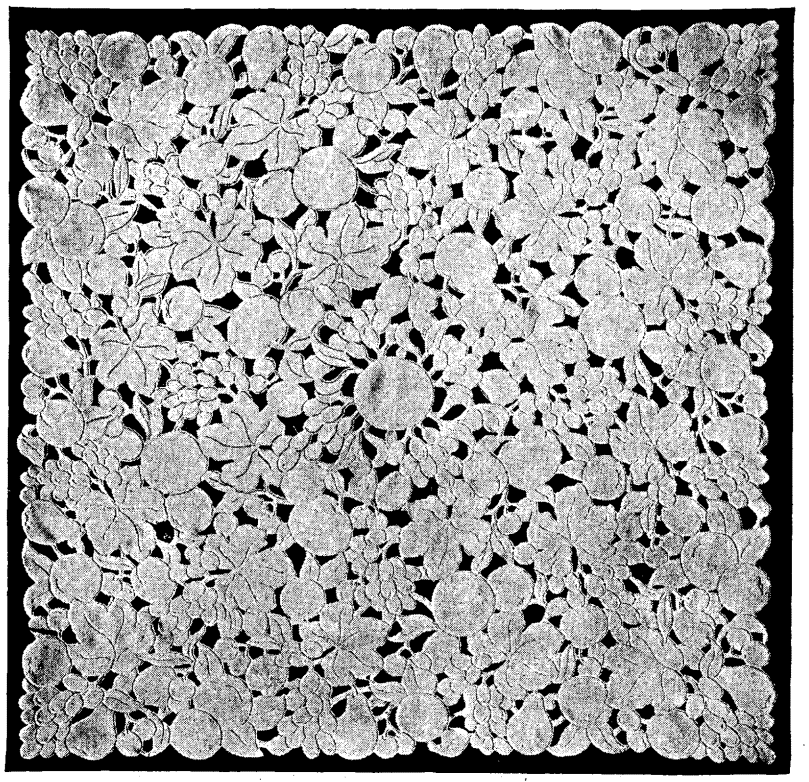
strung on fine wire bent into hoops, and many bracelets of ruby cranberries also strung on fine wire. The Date pie damsel might well wear a bright yellow smock with leaves from calendar pads stuck or sewed all over it. The idea is that costuming for this most informal party need not be expensive, but can be clever and attractive, and no great task to evolve.

The committee, chairman, judges, and orchestra may all be costumed as cooks. All the guests in costume should be given square cardboards with large numerals on them. Everyone, those in costume and those who are not, is given a long card with a list of numbers on it and a dance order pencil attached to it. Each person in costume parades slowly across the platform, turning to face the audience as a fashion model does, and holds up the card with his number upon it, then turns and leaves the platform. Everyone writes his guess as to the cake or pie represented by this person opposite his number on their slip. Prizes are awarded for the cleverest costume, the prettiest, and the funniest. The judges announce these awards and then read the correct list of cakes and pies represented by their numbers. A prize is then awarded for the one guessing the identity of the largest number of pies and cakes correctly.

The Coffee Shop is made a feature of the evening. This may be in a separate room off the hall, or merely be set off by screens. Here card tables are set up with gay colored paper or oilcloth covers, and coffee with all sorts of cakes and pies is served from an attractive booth presided over by Dutch maidens. All the sweets left over are auctioned off at the end of the festivities.

In case someone wishes to use this idea for a girls' social I am adding this Cake Contest, a paper and pencil game, they might use. Answers are given in parentheses. 1. What cake is a beverage? (Coffee) 2. What cake comes after a shower? (Sunshine) 3. What cake can be tied in bow-knots? (Ribbon) 4. What cake is topsy-turvy? (Upside-down cake) 5. What cake do we drink out of? (Cup cake) 6. What cake is a measure of weight? (Pound) 7. What cake is the synonym for variety in life? (Spice) 8. What cake (not soap) is useful in the bath? (Sponge) 9. What cake is supposed to wear wings? (Angel) 10. What cake falls down? (Drop cake) 11. What cake is used for memorials? (Marble) 12. What cake is the symbol of sin? (Devil).

The hostess who puts her spare moments into needlework of this type knows the elation of artistic as well as social triumph

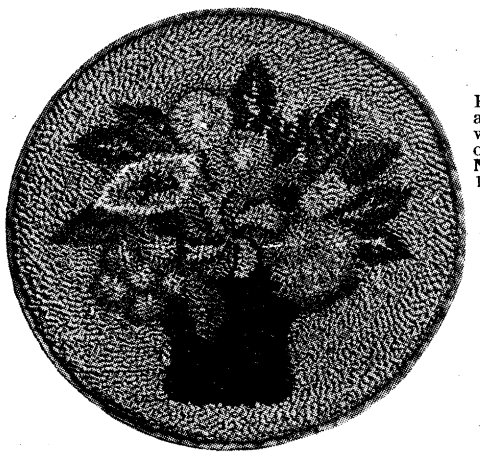


Luncheon Cloth with Matching Napkins

This luncheon cloth with its matching napkins is an exceptionally beautiful example of all-over cutwork. Every gracious line of the decoration stands out clear cut as carved ivory against the dark satiny surface of the table top beneath.

No. 29 - 2 - 46. Luncheon Cloth. Design stamped on 45-by-45-inch cream linen, **$1.60.** Floss to embroider, $1.44. Design stamped on 54-by-54-inch cream linen, **$2.25.** Floss to embroider, $2.16.

No. 29 - 2 - 47. Napkin. Design stamped on 15-by-15-inch cream linen, **25 cents** each. Floss to embroider, 24 cents.

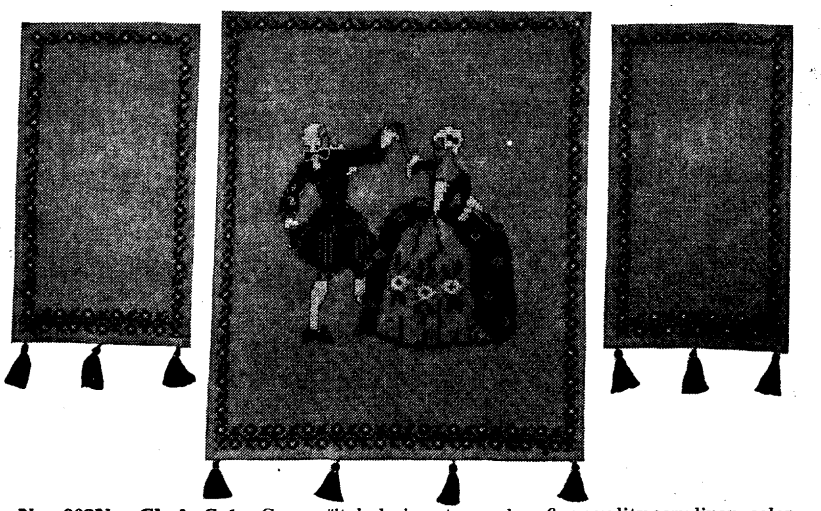


No. 34-3-22. Table Mat

No. 34-3-22. Table Mat

(To be made from discarded rayon garments) Brownish taupe background with gay flowers in a variety of rose, blue, peach and orchid shades with nice green leaves bloom in the brown basket on this table mat.

No. 34-3-22. Mat. Design stamped on 18-by-18-inch unbleached sheeting, **25 cents.**

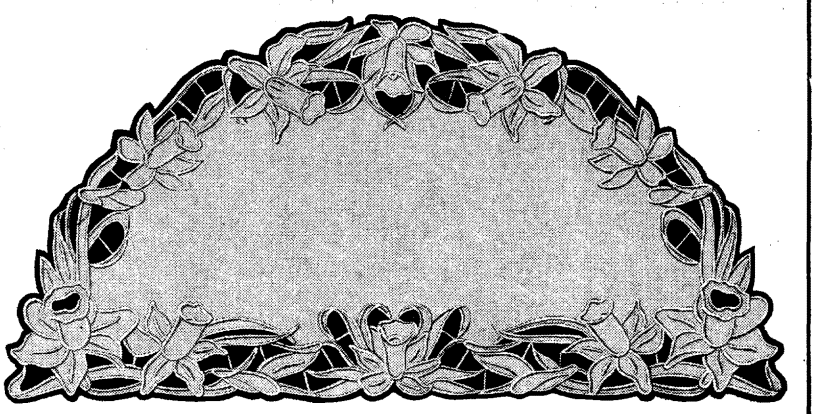


No. 903N. Chair-Set. Cross-stitch design stamped on fine quality ecru linen, color-chart included, **59 cents.** Floss to embroider, 13 cents.

No. 904N. Davenport Set (not illustrated). Cross-stitch design stamped on fine quality ecru linen, color-chart included, **$1.00.** Floss to embroider, 25 cents.

No. 905N. Pillow Top (not illustrated). Cross-stitch design stamped on fine quality ecru linen with back, color-chart included, **69 cents.** Floss to embroider, 13 cents.

No. 906N. Scarf (not illustrated). Cross-stitch design stamped on 17-by-45-inch fine quality ecru linen, color-chart included, **79 cents.** Floss to embroider, 25 cents.



Jonquil End-Table Cover

No. 667N. Jonquil End-Table Cover. (Finished size, 10-by-20 inches.) Design stamped on cream linen, **30 cents.** Floss to embroider, 36 cents.

No. 907 N (Above)

No. 908 N (Left)

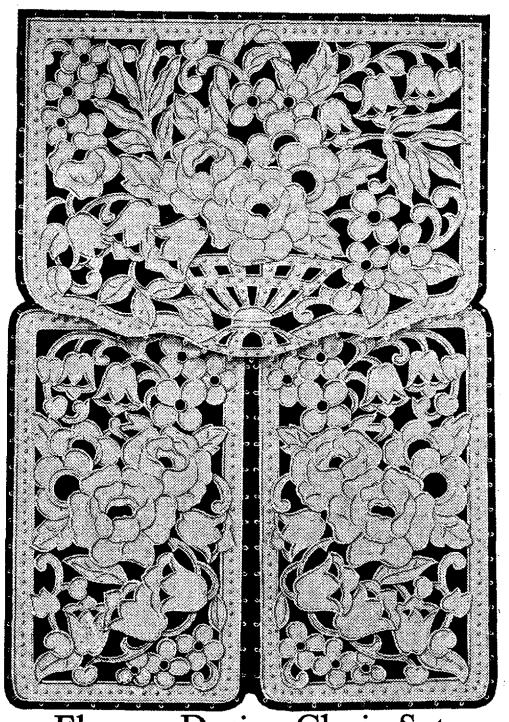
Towels

No. 907N. Towel (top). Ready-made cream linen towel, size 15-by-21 inches, with hemstitched hems, stamped with colonial design for cross-stitch embroidery, **59 cents.** Floss to embroider, 3 cents.

No. 908N. Towel (bottom). Ready-made cream linen towel, size 15-by-21 inches, with hemstitched hems, stamped with colonial design for cross-stitch embroidery, **59 cents.** Floss to embroider, 3 cents.

Three Little Pigs Cushion

No. 34 - 3 - 18. Cushion. Stamped on 12-by-32-inch red figured chintz, with black felt for applique and black bias-bind for edge, **30 cents.** Floss to embroider, 3 cents.



Flower Design Chair-Set

No. 912N. Flower Design Chair-Set. Design stamped on cream linen for back, size 12-by-16 inches, and two arm-rests each size 8-by-14 inches, **50 cents.** Floss to embroider, 60 cents.

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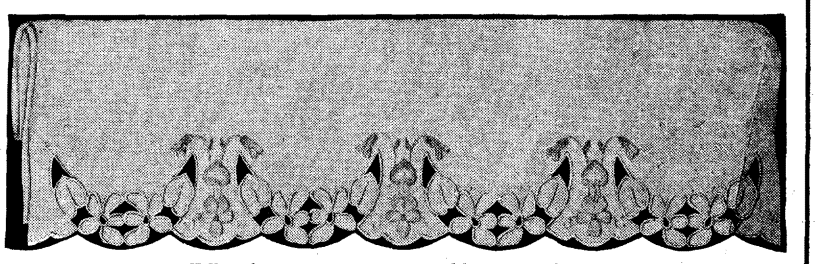

Violet Design Pillow Slips

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